

THE MUSICAL TIMES

And Singing-Class Circular,

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Air ...	Lindpaintner
A Hymn of Faith ...	J. Barnby
Hear us, O Saviour (From the Motett, "O come near to the cross") ...	Ch. Gounod
Lord, let us hear (<i>Athalia</i>) ...	Mendelssohn

BOOK XX.

Lord God of Abraham (<i>Elijah</i>) ...	Mendelssohn
Cast thy burden (<i>Elijah</i>) ...	Mendelssohn
The Lord thy God (<i>Elijah</i>) ...	Mendelssohn
All ye who weep ...	Ch. Gounod
Veni Sancte Spiritus (<i>Graduale</i>) ...	Abbé Vogler
Holy, holy, Quartet and Chorus (<i>Elijah</i>) ...	Mendelssohn
Ave Maria ...	Albt. Jungmann
Strengthen ye the weak hands (<i>Jephtha</i>) ...	Carl Reinthaler
Lead me, O Lord (<i>Abraham</i>) ...	B. Molique
Let the whole earth ...	Dr. S. S. Wesley

BOOK XXI.

Glorious stand the mountains (<i>Jephtha</i>) ...	Reinthal
For in the wilderness ...	Dr. S. S. Wesley
O pray for the peace ...	E. H. Thorne
Then shall the earth ...	Dr. S. S. Wesley
March (<i>Abraham</i>) ...	B. Molique
He maketh me to lie down ...	Oskar Bolck

BOOK XXII.

When Israel out of Egypt (<i>Jephtha</i>) ...	Reinthal
Organ Piece ...	Max Keller
We march, we march to victory ...	Dr. H. Hiles
The Lord is my Shepherd ...	Oskar Bolck
King all glorious ...	J. Barnby
For He, the Lord our God (<i>Elijah</i>) ...	Mendelssohn
Largo (from a Sonata) ...	Haydn

BOOK XXIII.

And the ransomed of the Lord ...	John Goss
O rest in the Lord (<i>Elijah</i>) ...	Mendelssohn
O sing to God (<i>Noël</i>) ...	Ch. Gounod
Mark how the mother (<i>Noël</i>) ...	Ch. Gounod
Be not afraid (<i>Elijah</i>) ...	Mendelssohn
And sorrow and sighing shall flee away ...	Dr. S. S. Wesley
Lied ohne Worte (from Op. 102) ...	Mendelssohn
Then shall the righteous (<i>Elijah</i>) ...	Mendelssohn
Introductory Voluntary ...	J. Schulte
Hymn ...	M. Haydn

BOOK XXIV.

I will lay me down in peace ...	Dr. H. Hiles
Let your light so shine ...	J. Barnby
O let your songs be of Him ...	Sir G. Elvey
Andante (from a Fantasia, Op. 28) ...	Mendelssohn
Rend your heart ...	J. B. Calkin
To the Lord our God ...	J. B. Calkin
He watching over Israel (<i>Elijah</i>) ...	Mendelssohn
O Lord my God (<i>Solomon's Prayer</i>) ...	Dr. S. S. Wesley
But Thy right hand ...	A. S. Sullivan

BOOK XXV.

I was glad ...	Sir G. Elvey
Word of God incarnate (<i>Ave Verum</i>) ...	Ch. Gounod
O taste and see, how gracious the Lord is ...	John Goss
Look down on us (<i>Elijah</i>) ...	Mendelssohn
Lift thine eyes (<i>Elijah</i>) ...	Mendelssohn
Blessed are the merciful ...	Dr. H. Hiles
O Lord, how manifold ...	J. Barnby

BOOK XXVI.

Blessed is the man (<i>Abraham</i>) ...	B. Molique
He that shall endure (<i>Elijah</i>) ...	Mendelssohn
Remember now thy Creator ...	Dr. Stegall
For we know ...	J. Barnby
Blessed is the man ...	Mendelssohn
If with all your hearts (<i>Elijah</i>) ...	Mendelssohn
O come every one that thirsteth ...	Mendelssohn
The Lord will wipe away ...	Dr. H. Hiles

BOOK XXVII.

Andante (from a "Clavier-Stück") ...	F. Schubert
It is enough (<i>Elijah</i>) ...	Mendelssohn
Come unto Him ...	Ch. Gounod
For He shall give His angels charge ...	Mendelssohn
Baal, we cry to thee (<i>Elijah</i>) ...	Mendelssohn
Sweet is Thy mercy ...	J. Barnby
Hearts feel that love Thee (<i>Athalia</i>) ...	Mendelssohn
As for me, I will come ...	Dr. S. S. Wesley

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ACT II.

Scene I.—Chapel Scene.—The Wedding of Robin Hood and Maid Marian. Instrumental, "Sunrise—May morning." Recit., Bass, "Friends and Brother Saxons." Wedding March. Song and Duet, Soprano and Tenor, "Through weal and woe." "Ave Maria, Ave Maria." Scene II.—May-day Festivities.—The Trysting Tree. Bacchanalian Song, Bass, "With a ho! hi! ho!" Instrumental, Morris Dance. Chorus, "We'll dance, we'll sing."

ACT III.

Scene I.—A Dense Forest. The Capture of Will Scarlett. Instrumental. An Alarm. Chorus, "To arms! to arms!" Recit., Tenor, "What ho! my Lord." Song, Tenor, "To arms! to arms!" Semi-Chorus, "Haste to the rescue."

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Scene III.—Scaffold Scene in the Market Place, Nottingham. Robin Hood defies the Sheriff's Vengeance. Triumphant Rescue of Will Scarlett by Robin Hood and his Merrie Men. Recit., Soprano, "What ho! my Lord." Song, Tenor, "Noble Sheriff, wilt thou grant me a boon." Semi-Chorus of Foresters, "Down with the Normans." Chorus, "Hurrah! away." &c. Round, "With a down, down."

Scene IV.—Sherwood Forest.—The Trysting Tree. Finale, Galopade, "We'll trip it merrily o'er the lea."

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THE MUSICAL TIMES,

3rd Singing Class Circular.

JULY 1, 1871.

ON THE VALUE OF THE DISSONANCE IN MUSICAL THEORY.

By JOSEPH GREEN, (Author of the "Tritone.")

The characteristic of modern music is a particular harmonic relation called the key; producing what we generally understand by the term "modern tonality." The key is certainly a recent discovery; but the supposition that it is a thing invented by musicians, as they would invent a scale or any arbitrary arrangement of notes, has resulted even to this day in different appreciations of its importance in musical theory.

The key was strongly represented in the tetrachordal system of the ancients. But the mode of construction, and what we know of the employment by the Greeks of the diatonic scales is the best evidence we possess that they were unacquainted with harmonic effects beyond those derived from the simplest combinations. And early in the Christian era, when the traditions of Greek music must have been comparatively fresh, the diatonic scales were not only retained, but subsequently reformed at the instigation of St. Gregory, in a sense which was a still wider departure from the principle of tonality derived from harmonic relation; that is to say, in the Plagal Church modes the principle of tonality was less apparent than in the original authentic modes. This however was only the accidental result of a certain artificial device; for in point of fact there were no essential differences between any of the church modes or any of the Greek scales. The differences which did exist, namely, in the order of tones and semitones, could not of themselves, and independently of general harmonic relation constitute any real theoretical distinction.

To adopt a medical illustration, the ancient theorists and their more modern imitators confined themselves too closely in their musical disquisitions to the physiology of the subject; and the practice of the musicians was hampered by their precepts. Recent theorists have on the other hand, by the study of the pathology of the question, built up an art which is disparaged as empirical, but is nevertheless more true to nature.

The starting point of the harmonicians, as it still is of our modern physicists, was the well known fact that the simpler the fraction representing the ratio of a musical interval, the more perfect is the consonance. They naturally enough looked upon the consonance as the normal condition, and the dissonance as the abnormal condition in music. Hence from very ancient times to that of Guido Aretino, and again five or six centuries beyond to the supposed innovations of Monteverde and the subsequent invention of the series of keys, we find the gradual progress of harmony illustrated in a cautious departure from the unisonal system, and finally by the slow admission into the art, firstly of the perfect concords; secondly, the imperfect concords; and lastly, of the dissonance. And moreover, even up to a comparatively late period, the art has been encumbered with a systematic avoidance, or with a tenderness in the treatment of a dissonant interval called the *tritonus*—an interval later musicians have found not only incense, but the one above

all others which contains the dynamical principle, the principle of life, motion and reproduction in harmony. In what Mr. Karl Engel calls the pentatonic, or in any other ancient scale, or possible system of music where the tritone is wanting, the effects must be at once rigid and vague; suggestive of the monuments and the mysticism of that old world from which we, in common with the Greeks, and the Hebrews before them, have probably received the partially comprehended rudiments of a musical method. The same vagueness and want of repose is sensibly felt in the "*diatonic scales*," where following the Greek system, the tritone is present, but pinioned to a fixed place in the system, and doing duty as indicator of the position of the semitones in relation to the initial notes of the different modes or scales, which are made to pass under it like so many horizontal slides. The church modes are founded on that method;* with the additional complication of giving the same finals, or nominal key-notes, to the four plagal modes, as to the four authentic. But by the modern and more simple harmonic system all the modes are easily reduced to the one natural scale, or to one of the two modern modes to which the tritone employed is proper. This becomes still more apparent by the transposition of the Gregorian tones, said to be formed on the diatonic scales. Dissecting the tones or tunes, and reducing them to the modern tonality, we find they are formed by arbitrarily joining together the tetrachords of different scales, and of different modes. Their vagueness and solemnity, so appropriate to the service of religion, are due in part to that diversity, and want of fixation of key and mode in the various endings, and as far as the solemnity is concerned to the monotony of the effects produced by the limitation of the compass of the melodic phrases, the ambit of which is in point of theory tetrachordal. In choir practice it depends upon the arbitrarily chosen dominant, around which note, as a pivot, the melody is made more or less to revolve.

In regard to the Greek system it is more than probable that if ever the mystery is to be unravelled, the task will be accomplished by the guidance of modern lights, and by trying back from the technical to the abstract theories.

The difficulties of the subject may in part be ascribed to the fragmentary and purely theoretical nature of the writings of the ancient harmonicians that are extant. But it is quite as likely that the difficulties were attributable to inherent defects in the Greek methods; and as some one has once observed, were a musician of the time of Pericles restored to us to explain the practice of his art, it is possible we should not be much wiser than we are at present, except that certain suspicions would be converted into certainties, and we should have the positive

* In regard to the whole question as to the affinity between the Greek music and that of the primitive church, I venture no opinion. For my technical purposes, the acknowledged facts as related in modern works are sufficient. The differences which do exist between the Ambrosian and Greek octaves disappear with many other distinctions when brought to the modern test of the harmonic basis of the scale; and as I have suggested in the text, the Gregorian additions were a retrogression towards the Greek forms. There is in this question, even in our day, a theological or rather sectarian element very dangerous to historical or scientific truth. And from the little knowledge I have of the subject, I presume that the controversies at the present time, turn as they seem to have done in the days of Arius and of St. Ambrose, on the origin of the melodies employed in the liturgy. But amongst the general public the matter becomes mystified by a certain confusion in our common terminology. The words scales, modes, tones and tunes we all of us employ without much care as to their precise meaning.

assurance as to the superior simplicity and comprehensiveness of the modern system.

That system, in regard to theory, is an example of a retrogression from the complex to the simple; a retrogression which the living writer who has identified his name with the evolution theory, has told us, is at a certain phase of the process of evolution, a general and looked-for result. But modern musical theory has not altogether receded towards that of the ancients; it has only worked downwards by other ways, and finally rested on the same physical or mental facts of our nature to which the ancients had to conform, whilst they nominally ignored them.

These natural facts have their musical illustration, firstly, in the resolution of a dissonant interval, and finally, in the more complex harmonic combination known as the *key*, which proceeds from that resolution. The key, as a natural product of sensation, however much its causes may yet escape analysis, is as distinct and immutable a natural fact, as are the common phenomena of consonance and dissonance which have lately been reduced to a very simple physiological explanation by M. Helmholtz.

It has long since been ascertained that the difference between an ordinary sound and a musical sound depends upon the secondary vibrations called "harmonics," produced by the subdivisions of the vibrating substance, over and above the fundamental vibrations of its whole length or contents.

Not counting replicates, which are repetitions of the fundamental note in a different pitch or octave, the harmonics beyond the first two are mostly dissonant with the fundamental note, which with its first three distinct harmonics, constitute practically a complete dissonant chord, as the combination comprises all the typical consonances and dissonances. Were these harmonics as perceptible to our senses as the fundamental sound, the resulting dissonant combination would imperatively demand a resolution into a consonant chord; and we know by common technical principles in music that such resolution to be satisfactory must be on a chord whose fundamental note is four degrees higher in a diatonic scale than the original sound.

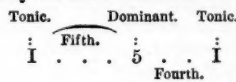
To a certain extent, difficult to define owing to the varying capacity of the sense of hearing in different persons, the harmonics are audible, and are distinguishable from the fundamental sound. They might therefore affect the mind not only in regard to timbre or quality as in one musical sound, but also as a combination of sounds. It perhaps requires no great stretch either of the imagination or of scientific method to concede that from the complex nature of an individual sound, the relativity, which is the essence of music, commences with the monosound itself; and the fixed relation of an apparently

* In the language of popular science, each musical sound is as a fundamental note, the "chief of a faction." Two sounds with their separate corteges of harmonics represent strife and disagreement, ending in certain cases in silence caused by the interference of different sound waves. The complex materials of a single sound are decomposed prismatically by the organ of hearing; and the mind receives, without analysis, one general impression, just as we accept the sensation of red or blue without analysing the mixture of colours comprehended in any single colorific effect. Concord is only a relative expression, and is represented in music by the octave. All other intervals are more or less distinctly dissonant, and proceed in a regular gradation of dissonance from the fifth or fourth to the tritone and semitone. This general principle as to the relative perfection of consonance in the octave and the comparative dissonance of other intervals as explained by Helmholtz, must be so familiar to the reader, through Dr. Tyndall's lectures, that I do not think it necessary to reproduce the mere series of harmonics by which it is demonstrated.

abstract musical sound is to another distant from it a fourth in the ascending scale; affording as it were a faint reflection of the common technical and harmonic process by which in music the key is established.

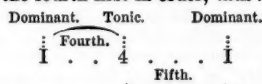
Hence, on such an assumption, every single sound would be what musicians call a dominant,—the generator of a tonic and scale, rather than the tonic itself. But in the first instance it is only the generator of the inferior scale called the tetrachord; the dominant and the tonic comprising the interval of a fourth, which is afterwards filled up by intervening notes according to mode or genus. The complete scale formed by the joining of two tetrachords would not therefore be an arbitrary or mathematical pre-arrangement of the notes, but on the contrary, a result of a prior and natural harmonic phenomenon.

The octave being a replicate and obvious completion of a scale, the first technical process, and the first clear indication of the key, is the division of the diapason by the introduction of a fifth, thus:



producing the intervals of a fifth and fourth. The figure 5, that destroys the original relation of the monosound and its replicate, represents the dominant which invokes the tonic No. 1, or key note, four degrees higher.

The above division is called by the harmonicians, arithmetical; the numeral representatives of the divisions being in arithmetical progression, as 2, 3, 4. Taking the fourth first in order, thus:



the division of the diapason is harmonical, the numerals being in harmonic progression, as 3, 4, 6. But the two divisions musically considered are precisely the same in principle, the one being the inversion of the other. In the latter diagram the No. 4 becomes the tonic, and the dominant is represented by the figure 1. In other words, of the extreme notes of the separate interval of a fifth the lower note is the tonic, and the upper note the dominant of a certain scale and key. Of a fourth, the inversion of a fifth, the upper note is the tonic and the lower note is the dominant.

From these explanations it is clear that on the supposition that every individual sound is in musical relation a dominant or fifth of a scale, it is only the first-mentioned division of the diapason into diatone and diatessaron that need be taken into account in regard to one particular key. The harmonical divisions of the same scale into diatessaron and diatone changes the key. For instance, the division C—G—C is the key and scale of C. The division C—F—C is the key and scale of F. But if we take the original division, and invert the position of the notes commencing on the fifth, thus:

G—C—G,

we have the harmonical division of the scale of G, but in the key of C. And this latter division represents what are called the Plagal modes, which, according to modern theories, are simply inverted positions of the authentic. The Gregorian re-

formers of the Church music seem to have had an inkling of the truth when they assigned to one of both series of modes the same finals. But in all probability their arrangement was an accidental departure from an intended imitation of Greek methods, and was determined only by considerations of pitch and other practical requirements of the quire; otherwise they would have proceeded still further, and have reduced all the eight modes to one key.

A recent French writer on the music of the Greeks has, in common with many others before his time, expressed a regret that the ancients should have obstinately based their system on the interval of a fourth instead of a fifth. It is thought that had their attention been first directed to the latter interval, they could not have failed to penetrate the secrets of the science we now call harmony. But such opinions seem to indicate very arbitrary notions in respect both to the Greek and modern systems. The two systems are in fact identical in principle, as far as that principle is apparent in the construction of one scale. The modern series of keys is simply a question of the displacement of the tritone. It being understood that the system of the ancients was melodic, their instinctive preference for the "fourth" is easy to comprehend. And inasmuch as relatively the fourth is more dissonant than the fifth, it was more likely, from that cause alone, to lead them in the direction of modern improvements. From the glimpses we can obtain of Greek theory and practice, we see occasional efforts to burst through the restraints of a fixed diatonic and tonal system; but there are no traces of the abandonment of the tetrachordal basis which has survived during so many centuries, and now adapts itself to modern harmony. The pentatonic scale, whose antiquity seems to defy research as to its origin, must have been well known to the Greeks. That imperfect and emasculated scale was, if based upon anything, based upon the interval of the fifth. The Greeks, perhaps, instinctively rejected that scale; and we, in our time, have certainly either to alter the melodies founded upon it, or make them conform to modern usage, and to natural phenomena in the harmonization.

When the Greek philosophers united the arithmetical and harmonical divisions, and formed the scale by two disjunct tetrachords, thus:

1 . . . 4 5 . . . I,

the musicians must have been on the verge of anticipating subsequent discoveries, and adopting a system of harmony and temperament. That they did not do so, was probably due to the backwardness of the mechanical arts, to their cumbrous system of notation, and perhaps to an unreasoning conservatism characteristic of their craft. The skeleton scale, as it is formed in the diagram above, really includes three keys. If we sing the melody of a complete and diatonic tetrachord in ascending C, D, E, F, we find the natural repose is on the F, as the key note. Again, if we take the tetrachord in descending F, E, D, C, the repose is on the C, giving to each tetrachord two tonics, according as we employ it in ascending or descending. This melodic illustration of the key depends for its effect upon the harmonic process already described, and which underlies the Greek system. In the ascending tetrachord, the initial note is the fifth or dominant of a

complete scale; and in the descending tetrachord, the dominant understood is four notes below. The subject is made plainer in the following diagram, showing the heptachord formed by conjunct tetrachords:

G . . . C . . . F,

giving three distinct tonics, the final notes of each tetrachord in ascending and descending.

When we exceed the limits of the tetrachord we have no further repose or indication of key until we arrive at the completion of the second tetrachord in a scale of conjunct tetrachords, or at the octave in a scale of disjunct tetrachords. The interval of the fifth has no melodic repose; and even as an harmonic interval its repose, though greater than the fourth, is inferior to the octave, the only true consonance. The fifth and fourth, as already shown, when they consist of the same notes but in a different pitch, as C to G or G to C, have more or less the same harmonic value. The superior melodic value of the complete tetrachord in the diatonic system was a sufficient reason for its adoption by the Greeks.

The wonderfully simple discovery of the moderns, of repeating the same arrangement of disjunct tetrachords in different degrees of pitch, comprehends all that was useful in the various modes adopted by the ancients of filling up the two tetrachordal divisions.

Comparing the ancient and modern systems as both finally reposing on the same harmonic process, and facts of sensation, we can dispense with the well worn allusions to minute diesis, the employment of which could not alter the functions of an harmonic combination any more than the subdivision of the octave into twenty or forty degrees instead of twelve, would add a single chord generically distinct from the combinations already known. A more minute and mathematical subdivision would only make certain chords more in tune, and repeat existing phenomena by multiplying the number of keys, whilst some of those we have nominally in the list are impracticable in regard to signature and notation. And in modulating for instance from C \sharp to D \flat , the absolute difference even on a violin is almost inappreciable. The difference which does exist depends upon the context and general key relationship, and is often due more to the imagination than to fact. The idea of adding variety to modulation as far as the harmony is concerned, by employing a number of keys differing in pitch less than a semitone, is difficult to realize. Small intervals like a comma, or even an enharmonic diesis, perceptible enough in a slow strain of melody in unison, cannot affect in the slightest degree the generic nature of a whole chord, the natural functions of which depend upon tonal relation, and causes more complex in operation, but more simple in theory than abstract mathematical measurements. As I now wish to show, the key and therefore the functions of intervals and chords depend upon the dissonance, implied or expressed in all combinations.

In endeavouring to establish a theory of sensation, it is sometimes asserted that consonance is generated by dissonance, because the first follows the latter in obedience to a natural desire for the resolution of a dissonant interval. But so broad an assertion is evidently an example of a common error in logic.

On the other hand, consonance as represented by the one consonant interval, the octave, may be con-

sidered the normal condition to the ear, as white light is to the eye. But neither consonance nor white light has in the abstract any real value. Our impressions of both are relative; and art, either in sounds or colours commences with a first departure from the normal condition. Hence, though it be wrong to assert that consonance is generated by dissonance, it may be right to maintain that the basis, the starting point of a true technical theory of music, is the dissonance. The Greeks, by reason of the unisonal nature of their music, overlooked the importance of the dissonance, thus preparing an obvious defect and void in their system, otherwise so ingenious and so firmly braced on a framework, consisting of the extreme notes of the tetrachord.

It may be said that the musical system of the Greeks bore some resemblance to their notions of astronomy. Everything in the system was flat and horizontal, neatly riveted to supports whose foundation was purely hypothetical. The system had no centre of attraction, by a reference to which their artificial modes and scales could be tested and adjusted. The moderns possess that test in the harmonic relation called the key, powerfully represented by one single interval, the tritone, which determines the tonic, and, less directly, the mode.

The subject is too trite, and the details would be too technical for present purposes, to describe the devices by which the ancients avoided that interval, or the terms they employed to distinguish the regular from the augmented tetrachord, containing three whole tones, which formed the *tritonus*. Their rejection of it was natural, as it immediately destroyed the only representative they had of key in the melodic effect of the tetrachord. The same instinct of harmony no doubt led the musicians to reject many of the genera concocted by philosophers, who divided and tortured the melodic disposition of the moveable notes of the tetrachord, till finally, as some people imagine, the ancient Greek music re-appeared in the more simple Gregorian tones. Whatever may have been the origin of those tones, it can be presumed they may have come to us through the Greeks, though they were not of Greek invention any more, perhaps, than was the natural diatonic scale, which the mathematicians only rearranged according to their system. Mr. Engel tells us that the so-called pentatonic scale was in existence among nations whose history is anterior to the era of Greek legends. There is, however, no sufficient ground for supposing even that scale to have been the primitive one. It seems, on the contrary, to be rather an artificial result of the manipulation of the natural major and diatonic scale, by the simple excision of the two tritonic notes *si*, *fa*, and probably, for melodic reasons, akin to those which subsequently led to the more prominent features of the Greek scheme.

(To be continued.)

THE HANDEL FESTIVAL.

If any doubt existed as to the possibility of permanently establishing a triennial festival in honour of Handel, it must have been thoroughly dispelled by the unexampled success, both in an artistic and a pecuniary point of view, of the fourth celebration given during the past month, like its predecessors, at the Crystal Palace. We are not of those who believe that the greater number of execrations in a musical work, the greater must be the effect, nor are we by any means disposed to endorse the assertion, so often advanced, that Handel would have been in an

ecstasy of delight could he have lived to hear his compositions with every part, vocal and instrumental, multiplied *ad infinitum* in the choral portions, whilst the solos are sung precisely as he wrote them; but such a magnificent demonstration as that presented at this triennial festival has perhaps scarcely a right to be judged purely on artistic grounds, for there is something to be seen as well as to be heard when upwards of four thousand performers assemble, under the experienced direction of one mind, to render homage to a genius, the admiration for whose works in the land of his adoption time has deepened almost into a worship.

Although at all these festivals three days only are devoted to the performances, the Rehearsal has now become a recognised fourth day, for not only are tickets sold to the public on this occasion, but a kind of programme is duly considered, many pieces which are too familiar to need rehearsal at all being given, to satisfy those who naturally expect to hear the choicest specimens to be sung during the festival. Little therefore need be said of this preliminary performance, which took place on Friday the 16th ult., and was attended by a large audience. The selection included some of the finest choruses from the "Messiah," "Solomon," and "Israel in Egypt," the whole of the "Dettingen Te Deum," the Organ Concerto in G (a most welcome novelty) performed by Mr. W. T. Best, and several solos, which brought all the principal vocalists forward, with the exception of Mr. Sims Reeves, who was unfortunately too hoarse to attend.

On the first day of the festival, Monday the 19th ult., the "Messiah," as usual, attracted an enormous audience, every available place being occupied. The Oratorio was preceded by the National Anthem, which was given with the full orchestra and chorus, as arranged by Sir Michael Costa, and had a fine effect. Unfortunately Handel's original manuscript of the "Messiah" has become so familiar lately to the general public that everybody is beginning to ask why the Sacred Harmonic Society (through whose exertions the fac-similes of the manuscript score were scattered abroad) still persists in deviating from the expressed intention of the composer by assigning the air "But who may abide" to a contralto, instead of a bass voice, and by transposing the second part of the soprano air "He shall feed His flock" to suit a contralto. We have alluded to this matter before in our notices of the Oratorio at the Three Choirs Festivals; but, although it may be answered that the conductors at these performances are timid in disturbing traditional readings, this reason can hardly apply at a festival especially promoted to glorify Handel by the Sacred Harmonic Society, and we shall be glad indeed if this Association (to which the lovers of sacred music already owe such a deep debt of gratitude) would initiate a reform of these and some other abuses which could be pointed out did our space permit. The principal parts in the "Messiah" were excellently given by Madlle. Titieni, Madame Lemmens-Sherrington, Madame Trebelli-Bettini, Madame Patey, Mr. Vernon Rigby (Mr. Sims Reeves being still indisposed), Mr. Kerr Gedge and Mr. Santley. With few exceptions, the choruses were delivered with extraordinary vigour and precision, "For unto us," the "Hallelujah," and the final chorus, "Worthy is the Lamb," bringing out the power of the vast choir to the utmost advantage. A violent storm of rain at one time caused a short cessation of the performance, and even marred a solo by Mr. Vernon Rigby; but the effect upon the audience soon passed away, and Mr. Rigby deserves every commendation for his perfect self-possession under the somewhat trying circumstances.

Wednesday was the "Selection" day; and a programme of unusual interest was provided. The performance commenced with the "Dettingen Te Deum," a work which, being almost exclusively choral, it is needless to say was magnificently rendered throughout. The effect created by the movement "To Thee Cherubim and Seraphim continually do cry," the supplicating chorus

"We therefore pray Thee, help Thy servants," and all those choral pieces in which the solo trumpet parts are woven in with the voices, proved unmistakably that although a composition written for a special occasion, this "Te Deum" must take rank with the enduring creations of its author, even when nothing but its name can recall the event which it celebrates. The few solos in the work were excellently sung by Mr. Santley. After the performance of the "Te Deum," Mr. W. T. Best played the Organ Concerto to which we have already alluded, with orchestral accompaniments, and contrary, we believe, to the expectation of many, produced an extraordinary effect with the audience. It is good indeed that music so purely and conscientiously written should be occasionally brought forward, if only to prove that mere meretricious display was studiously avoided even by those great masters whose executive power might well have tempted them beyond the legitimate province of their art. Mr. Best's performance of this concerto was entitled to the highest praise; and the cadenza of his own which he introduced showed that he could think thoroughly in the spirit of Handel, the themes of the composition being skilfully and artistically reproduced, and woven in with some clever original passages. The miscellaneous selection which followed was full of interest, but as the choral effects are those for which the festival has become so justly celebrated, it became almost a matter of regret that so many solos were introduced. Of course Mr. Sims Reeves's magnificent delivery of the recitative and air "Deeper and deeper still," and "Waft her, angels," produced, as it deserved, the most enthusiastic applause; and the same may be said of "Farewell, ye limpid springs," by Madlle. Titiens; "O had I Jubal's lyre," by Madame Sinico; "Call forth thy powers" (from "Judas Maccabæus") by Mr. Vernon Rigby; "Let me wander not unseen," by Mr. Cummings, and the fine air, "Nasce al bosco" (from the Opera of "Ezio") by Mr. Santley; but all these finished specimens of vocalisation can only be thoroughly enjoyed in a smaller space, the chorus "Ye sons of Israel," from "Joshua," gaining perhaps additional effect by the contrast with the solos which preceded it. The second part contained a very excellent selection from "Solomon," including the double choruses, "Your harps and cymbals sound," "From the censer," and "Praise the Lord," all of which were marvellous examples of decision and accuracy in every department, "From the censer," more especially being sung with a power and unity of tone rarely equalled. The chorus, "May no rash intruder," was also highly effective, and indeed narrowly escaped an encore. The solos were well sung by Madame Sinico, Madame Patey and Mr. Cummings. Madame Patey's delivery of the air "What though I trace," and Mr. Cummings's artistic rendering of the Recitative and Air "Thrice happy king," and "Golden columns," being much applauded. The audience had thinned to an extraordinary degree before the conclusion of the performance, which, considering that it commenced at two o'clock, and did not terminate until half past six, was perhaps scarcely to be wondered at.

The great Choral Oratorio "Israel in Egypt," on the third day (Friday) was given with a sublimity which almost disarms criticism; and the Sacred Harmonic Society (through whose zeal this work was restored to its original shape, and repeatedly given at the Society's concerts) has indeed a right to congratulate itself upon the firm hold it has now taken upon the public. The chain of choruses in the first part, especially the "Hailstone," which received an encore not to be resisted, produced an overwhelming effect upon the audience impossible to describe; and in the second part "Thou sonest forth," "The people shall hear" and the final triumphal choral piece, "The horse and his rider," went with a precision which it would scarcely be imagined could be attained without a greater number of rehearsals than can ever be practicable with so large a body of vocalists collected from various parts of the country. The

solos in this Oratorio appear less prominent than their worth would entitle them to, from the gigantic nature of the choruses; but exception must be made in favour of "The enemy said," which, as declaimed by Mr. Sims Reeves, is made one of the most important features of the work. We have already exhausted all our powers of expressing upon paper our admiration of this unexampled piece of vocal declamation on the occasion of Mr. Reeves's singing of the air when "Israel in Egypt" was performed this season at the "Oratorio Concerts," and can now therefore only add that at the Handel Festival if he did not give a finer rendering of the song, it was simply because such a result was impossible. The applause of the audience could scarcely be restrained within reasonable limits, and it was some time before Sir Michael Costa could subdue the enthusiasm of the delighted listeners. The other solos were most effectively given by Mesdames Lemmens-Sherrington, Rudersdorff and Patey, Mr. Kerr Gedge, Mr. Santley and Signor Foli; the showy duet, "The Lord is a man of war" (by Mr. Santley and Signor Foli) receiving an encore, Madame Patey obtaining well deserved applause in the air "Thou shalt bring them in," and Madame Lemmens-Sherrington declaiming the notes leading to the final chorus with thrilling effect. It only remains to record that the orchestra was throughout the festival everything that could be desired; that Sir Michael Costa conducted with a skill and energy which contributed largely to the success of the performances, and that Mr. J. Coward presided most efficiently at the organ.

HER MAJESTY'S OPERA.

MADLLE. MARIMON, of whom we made such favourable mention on her first appearance as *Amina*, in "La Sonnambula," has fully realised the expectations of her most ardent admirers in her second part, *Maria*, in "La Figlia del Reggimento." Both as a singer and an actress, she is fully entitled to take the highest rank; and indeed we may safely affirm that since the days of Jenny Lind, no such enthusiasm has been displayed at either of our lyrical establishments as greeted the new *Maria* on the fall of the curtain, when she was compelled to repeat the *finale* (an interpolated *valse*, from one of Ricci's operas) and to appear four times before the delighted audience. Throughout the opera Madlle. Marimon sang and acted with that perfect confidence in her own powers which is the surest sign of artistic excellence. Full of vivacity, but without a tinge of coarseness, she produced equal effect as the natural *vivandière* and the artificial lady; the "Ciascun lo dice" and "Convien partir" (in which she takes leave of the regiment) showing how thoroughly her heart was in her military life; and her restlessness and impatience during the singing-lesson scene proving how earnestly she yearned for her former friends, whilst struggling to submit to fashionable restraint. As a mere example of the purest florid vocalisation, the *finale* was a marvel of excellence; the series of brilliant passages, each of enormous difficulty, culminating in a shake on the D sharp in *alt*, being thrown off with an ease which proved how thoroughly her voice was under control in every part of its register. The *Sulpizio* of Signor Agnesi was in every respect a fine performance, but Signor Fancelli produced but little effect in the part of *Tonio*. We need only refer to the *début* of Madlle. Canissa, as *Margherita* in Gounod's "Faust," in order to express our astonishment that any lady so utterly disqualified for such an undertaking should have so far passed the ordeal of preliminary criticism as to be permitted to sing. M. Capoul, who made his first appearance as *Faust*, achieved a decided success. He has a thoroughly French style; but his good voice and correct intonation will assuredly make him a favourite in some of the first tenor parts, in spite of a redundancy of gesture which somewhat mars the effect of his impassioned passages. M. Rives, also a new comer, showed much talent in the part of *Mephistopheles*, notwithstanding that he was labouring under the effects

of hoarseness, and Signor Moriarni was a careful and painstaking *Valentin*. The revival of Meyerbeer's "Roberto il Diavolo" introduced M. Belval in the part of *Bertram*, for the first time on the Italian stage. He has a remarkably fine voice, acts well, and is likely, we think, to obtain as high a position in this country as he has for some time held in Paris.

ROYAL ITALIAN OPERA.

THERE has been no need of any novelty at this house, the operas and vocalists already established in public favour, attracting large audiences at each performance. Meyerbeer's "L'Etoile du Nord" and "L'Africaine" have been revived; the *Caterina* of Madame Patti and the *Peter the Great* of M. Faure in the former work, and the *Selika* of Madlle. Pauline Luca and *Vasco di Gama* of M. Naudin, in the latter, being in every respect highly satisfactory. Signor Mario has been received with enthusiasm in all his characters, his singing of *Fernando*, in Donizetti's "La Favorita," being so excellent as to cause him to repeat the character, at the express desire, we believe, of many of the subscribers. In spite of his waning voice, Signor Mario's final retirement from the operatic stage will cause a feeling of regret with many of the frequenters of the Royal Italian Opera.

PHILHARMONIC SOCIETY.

At the fifth concert, on the 22nd May, Schubert's Symphony (No. 9) was excellently given, but scarcely succeeded in rousing the audience to anything like enthusiasm. So attractive, however, are the subjects in this work, and so skilful the greater portion of the writing, that in spite of a certain amount of diffuseness, the Symphony can hardly fail eventually to take its position amongst the orchestral compositions which have an annual place in the programmes of this Society. The Italian Symphony, of Mendelssohn, went admirably, especially the vivacious Saltarello, which was performed with a decision and playfulness rarely equalled. A feature in the concert was Madame Norman-Neruda's artistic rendering of Beethoven's Violin Concerto; and the orchestral Introduction and Fugue of Mozart, was welcome both for its excellence and novelty. Mr. Bentham was heard to advantage in Mozart's "Un aura amorosa," and Madame Sinico sang well, as she always does; but we cannot think Verdi's "Ernani involami" a judicious piece to choose for a classical concert. The sixth concert on the 5th ult., included Mr. Cipriani Potter's highly dramatic overture to "Cymbeline," which it appears extraordinary to find is still in manuscript. The audience seemed, however, fully to recognise its worth; and not only showed their appreciation of its merits by prolonged applause, but insisted upon the composer appearing to acknowledge this public testimony of his talent. An interesting item in the programme was the performance of one of Paganini's difficult and showy concertos for the violin, by Signor Sivori, who appeared thoroughly to enjoy the eccentricities of the composition, and mastered the passages with an ease which elicited the warmest marks of approbation. Mozart's Symphony in G minor, and Beethoven's Pastoral Symphony, were the principal orchestral works; and the vocalists were Madame Sinico and Madame Trebelli-Bettini. The seventh concert was given on the 19th ult., Haydn's Symphony in C (Letter R), and Beethoven's, in B flat, receiving a most careful and highly finished rendering, under the intelligent conductorship of Mr. Cusins. Madame Arabella Goddard played, with the most perfect executive power and artistic feeling, Sir W. Sterndale Bennett's Concerto in F minor, and was overwhelmed with applause. Viotti's clever, but somewhat antiquated Violin Concerto was well performed by Herr Straus; and M. Capoul gave the eternal "Salve dimora" so excellently as to receive an unanimous encore. The other vocalists were Madlle. Titiens and Madlle. Ilma de Murska.

THE Triennial Festival of the Handel and Haydn Society at Boston has been a decided success. Madame Rudersdorff and Mr. W. H. Cummings, who were specially engaged for the performances, have made a highly favourable impression, the local press being most enthusiastic in their praise. The *Evening Post* says that Mr. Cummings's delivery of the passage "Watchman, will the night soon pass?" in the *Hymn of Praise*, literally thrilled the audience; and equal commendation is given to him for his rendering of "Sound an alarm," "Deeper and deeper still," and other well known solos. One of the most important features in the Festival was a Selection from Bach's "Passion Music" (St. Matthew), which appears to have been excellently sung and thoroughly appreciated.

WE regret that our space will not allow us to notice at length the Cologne Musical Festival, which commenced on Whit Sunday, under the experienced direction of Dr. Hiller. Amongst the works selected Handel's strangely neglected Oratorio, "Joshua," appears to have been one of the most successful performances, the choruses especially being finely given; and the singing of Frau Joachim producing a marked effect upon the audience. Herr Joachim's playing of the ninth concerto of Spohr elicited an extraordinary amount of enthusiasm, the artist being perfectly overwhelmed with flowers, a compliment also paid to Frau Joachim for her excellent rendering of songs by Schubert, Mendelssohn and Schumann. Dr. Hiller's Hymn, composed in honour of the German victories, was triumphantly successful; and at the last concert, after a repetition, by desire, of one of the most masterly choruses in the work, a wreath was placed upon his head, amidst a flourish of trumpets, and the applause was both enthusiastic and unanimous.

MR. HENRY M. ROWLAND gave an evening concert at Westbourne Grove, Bayswater, on Friday evening, the 16th ult., assisted by Madame Suchet Champion, Mr. Suchet Champion, Miss Sophie Stuart (his pupil), Miss Matilda Scott, Miss Kate Byrne, Miss Edith Carleton, Miss Annie Hobdell, Herr Otto Booth, and Mr. Frederick Scarsbrook, all of whom were thoroughly successful. Mr. Rowland has a good baritone voice, and his singing was much appreciated.

A PRIVATE evening concert, by the Highbury Hill Choral Society, took place on the 9th ult., at Wellington Hall, Islington. The admissions were by cards of invitation, and a crowded and fashionable audience assembled on the occasion. The chorus singing was very effective, and received signal recognition. Miss M. A. Pocklington assisted in the solo music, and made a very favourable impression. Mr. N. Neville, organist of St. Peter's, London Docks, presided at the pianoforte, and Mr. J. Milton Clarke, of Tottenham, conducted.

MR. P. E. VAN NOORDEN gave a "Concert d'Invitation," at the Beethoven Rooms, on Tuesday the 30th May, assisted by his pupils and the following artists: Miss Patti Laverne, Madame F. Eldon, Messrs. C. Lane, Bolton and Theodore Distin. Madame Eldon sang "O rest in the Lord" with taste and expression, Mr. Bolton gave an artistic rendering of Wallace's "In happy moments," and Mr. Theodore Distin sang Van Noorden's new song "A true loving home," for which he was much applauded. The violin solos of Mr. C. Lane were greatly admired. Mr. Van Noorden conducted in his usual efficient manner.

THE fifth anniversary of the North London Philharmonic Society was celebrated on Monday the 22nd May, when about thirty members and several gentlemen interested in the working of the Association took supper together. W. Ralph, Esq., very efficiently performed the duties of chairman; and amongst those assembled were J. F. Barnett, Esq., the President; J. D. Hill, Esq., F.R.C.S., and Dr. Barrett, Vice-Presidents; E. Silas, Esq., H. Chipp, Esq., and Mr. Heath Mills, the Society's Conductor. Upon the removal of the cloth the

usual loyal toasts and those in connection with the Society were heartily responded to: the remainder of the evening was spent in listening to an excellent selection of music, contributed by Mr. Barnett, Mr. Chipp, Mr. Silas, Mr. Fletcher (who performed a solo on the French horn), and Messrs. Platt, Tremere and Hepburn. An Impromptu, played by the President, gave immense satisfaction to the members; and Mr. Chipp's performance of "Adelaida" on the violoncello was highly successful. The whole of the arrangements were thoroughly satisfactory; and a vote of thanks to the chairman brought a very pleasant evening to a close.

THE first public concert of the College of Musicians took place on Thursday evening the 8th ult., at Albion Hall, London-wall. The programme was of a very ambitious description, but was nevertheless well carried out. Miss M. Carter was successful in Mozart's "Voi che sapete," and in Neithardt's "Echo Chorus," in which she took the solo part, she obtained a well-deserved encore. Miss Sophie Stuart also received an encore for Rossi's Cavatina, "Ah rendimi." Mr. and Madame Suchet Champion contributed several pieces, all of which were well sung; and Mr. Alfred Carder played with much brilliancy Beethoven's Sonata in E flat. Mr. Goodwin displayed great skill in two solos upon the violoncello; and the College choir, conducted by Mr. W. C. Filby, sang several madrigals and choruses, all of which were highly successful.

THE third of the series of concerts, in aid of the organ fund of St. Andrew's Presbyterian Church, New Road, Shepherd's Bush, was given in the Lecture Hall, Leysfield Road, on Thursday the 8th ult. The programme was entirely composed of Scotch music, all of which was excellently rendered, several pieces being enthusiastically encored. Mr. W. Wilkinson, R.A.M., was an able accompanist. The sum of £16 14s. 6d. has been handed over to the Committee.

A CONCERT was given on Tuesday evening the 13th ult., at the Piccolo Rooms, by the S. Barnabas Church choir, assisted by ladies of the congregation, under the able directorship of the organist, Mr. G. Prior, Mus. Bac., Oxon. The programme was highly attractive. The first part consisted of Haydn's "Spring," the solos in which by Miss Hardy, Messrs. Prior and Hardy, were much appreciated, and the choruses went well and steadily. The second part consisted of a miscellaneous selection, and included the overture to "William Tell," for two pianofortes and eight hands (which was well performed), Mendelssohn's "Vintage Song" (excellently given by the choir), and two solos, sung with much effect by Mr. Elwin. The room was very full.

MISS ELLEN GLANVILLE and Miss Florence Ashton gave an evening concert at Victoria Hall, Bayswater, on the 14th ult., assisted by Madame Osborne Williams, Signor Danielli, Mr. C. Stanton, and Mr. T. Burleigh; Pianoforte, Miss Kate Roberts and Signor Tito Mattel; Conductors, Signor Campana, Mr. Osborne Williams and Mr. Wilkinson, R.A.M. The hall was crowded with a fashionable audience, and the performance was highly successful.

A CONCERT was given in the Assembly Rooms of the Railway Hotel, Edgware Road, Kilburn, on the 31st of May, by the choir of Christ Church, Willesden Lane, Brondesbury, assisted by several friends. The programme consisted of sacred and secular music, amongst which in the first part was "The Ecumenical March," composed by J. Parry Cole, arranged as a duet for the pianoforte, and played by himself and Master Marrian; also the anthem "In Jewry is God known" (Dr. Whitfield), "As pants the hart" (Spohr), selections from the oratorios of "Elijah and the Messiah." The second part included a pianoforte solo "Concert Stück" (Weber) by Miss G. Williams, accompanied on the harmonium by Mr. J. Parry Cole; "Silent Night" (Barnby); "The

Village Choristers" (Moscheles), &c. Great praise is due to the conductor, Mr. J. Parry Cole (organist of the above church) for the excellent manner in which he has trained the members of the choir. The solos and principal parts were sustained by Masters Machin, Thompson, Wells and Maitland (Soprano); Messrs. J. Harris and C. Stansfield (Alto); Messrs. White and Cross (Tenor); Messrs. Marrian, Morant and Stansfield (Bass).

MR. CHARLES GARDNER gave a concert at Willis's Rooms on the 17th ult., assisted in the instrumental department by M. Buzian (violin), and Signor Pezze (violoncello), the vocalists being Misses Katharine Poyntz, Dalmaine, Alice Fairman and Bessie Randal. Mr. Gardner's pianoforte performance, especially in his own Sonata in A, was thoroughly appreciated and much applauded. The conductors were Mr. W. H. Monk and Mr. C. E. Stephens.

WE are glad to find, from the account of the distribution of prizes at Owen's College, Manchester, given in the "Manchester Guardian," that an evening class has been formed in the College, for instruction in "Harmony," under the direction of Mr. F. Bridge, Mus. Bac., Organist of the Cathedral, and that the results have proved highly satisfactory. It is to be hoped that other educational bodies will follow this good example, and make "Harmony" a recognized branch of study.

MISS E. LANGLEY gave her first concert on the 20th ult., at Kennington Assembly Rooms. In spite of obvious nervousness, Miss Langley, both in Barnett's Ballad "The Parted," and Ascher's pianoforte solo "Alice," created a favourable impression. The concert-giver was assisted by Mr. Lansdowne Cottell's Concert Company—the Misses Dwight, Lyndhurst, Christine, Perkes and A. Phillips (daughter of Mr. Henry Phillips) and also by Messrs. Bennett, Walter Reeves and S. Corne, all of whom gave much satisfaction to the audience. Messrs. Lansdowne Cottell and C. F. Weber conducted.

THE forthcoming Gloucester Musical Festival is likely to prove exceedingly interesting, for two new Cantatas are promised—"St. John the Baptist," by Mr. G. A. Macfarren, and "Gideon," by Mr. W. G. Cusins—in addition to Bach's "Passion music" (St. Matthew) and Spohr's "Calvary," both of which will be comparative novelties. The vocalists already engaged are Madlle. Titiens, Madame Cora de Wilhorst, Madame Patey, Messrs. Vernon Rigby, Lloyd and Lewis Thomas, and Signor Foli. Dr. S. S. Wesley, the organist of the Cathedral, will, as usual, conduct the performances.

WE regret to announce the death of Mr. Benjamin Hime, which took place at Manchester on the 19th May last. Mr. Hime was well known for many years as a music-publisher in that city, and also as a composer of many vocal works, all of which evinced much feeling for melody. At the time of his decease Mr. Hime was in his seventy-sixth year.

A CONCERT by a Prince is by no means an every day occurrence; and it would therefore be difficult to say whether the large and fashionable audience assembled by Prince Poniatowski at St. James's Hall on the 14th ult., was solely attracted by the prospects held out in the programme. A new Mass, with a pianoforte and harmonium for accompaniments, followed by a selection of detached pieces, principally from the Prince's numerous operas, but all of his own composition, can scarcely be considered abstractedly an inviting bill of fare in the heart of a brilliant musical season; but such exceptional entertainments are, we presume, not to be judged by the ordinary rules; and we therefore congratulate the concert-giver upon achieving a result which many an established professor, with infinitely superior artistic attractions, could scarcely hope for. Let us not be thought however unduly to depreciate the compositions

performed. There is much good writing in the Mass. The "Kyrie" is to our mind unquestionably the most devotional movement, although there are some clever choral effects in the "Cum Sancto Spiritu," and also in many portions where the chorus is combined with the solo voices. The final "Amen" is skilfully worked out; but the subject has no religious character; and especially at the conclusion, the choral part, with the ascending scale passages, on tonic and dominant harmony, is trite and uninteresting. Many of the solos are extremely melodious, the most effective being the "Gratias agimus," for the tenor, and the "Agnus Dei" for the baritone; although, for any distinctive character they possess, both might have been sung to other words in the second part, amongst the composer's operatic pieces. The exquisite singing of Madame Adeline Patti gave an interest to the "Christe eleison" which the merit of the music would scarcely have called forth; and the same vocalist also infused an extraordinary vitality into the somewhat common soprano solo in the "Credo." Mention must be made of the tenor and baritone duet "O Salutaris," which is excellently written for both voices, a striking figure in the accompaniment running through the movement in the minor, and the harp breaking in with much effect in the change to the tonic major. The solo parts were finely sung by Madame Adeline Patti, Madame Cora de Wilhorst (who is deservedly progressing in public favour), Madlle. Sanz, Signor Gardoni and Mr. Santley. Signor Vizetti presided at the pianoforte, and Mr. Sidney Naylor at the harmonium, the harp *obbligato* being well played by Mr. A. Lockwood. In the selection which followed the Mass, Madame Patti received an encore for a graceful ballad, "Farewell;" Madame Cora de Wilhorst created a genuine effect in a Cavatina from the opera, "Pierre de Medecis;" a cleverly written trio from another opera, "Don Desiderio," was excellently sung (Signor Ciampi lending his valuable aid); and Mr. Santley gave the "Yeoman's wedding song" with so much dramatic feeling as to cause an enthusiastic demand for its repetition. Prince Poniatowski accompanied the whole of the music in the second part on the pianoforte, and also conducted his Mass.

MR. BRINLEY RICHARDS'S evening concert at the Hanover Square Rooms, on the 2nd ult., attracted a large and fashionable audience. The programme, as usual, contained a very excellent selection of Welsh music, the choruses being ably sustained by the Welsh Choral Union. Mr. Richards's own compositions—the "Boat song," a Madrigal "Ye little birds," the sacred song, with chorus, "In the hour," and the "Cambrian war song" (the first sung by Miss Edith Wynne, and the second by Mr. Lewis Thomas), were received with rapturous applause, both the songs being enthusiastically encored. The pianoforte solos by the concert-giver were, of course, an important feature, Beethoven's "Sonata pathétique," and three of his own works—a Welsh Fantasia, the graceful little piece "In Memoriam" and a Tarantella in E flat (encored), sufficiently attesting his power of interpreting music of varied styles. Mr. Richards also performed Sir Sterndale Bennett's Sonata Duo, for pianoforte and violoncello (in which he was joined by M. Pague), which was listened to with much interest and warmly applauded. A very successful *début* was made by Miss Llewellyn Bagnall, a young student of the Royal Academy of Music, who in a song by Pinsuti proved not only that she had a pure and sympathetic voice, but that her natural qualifications had been carefully and judiciously trained. She created a highly favourable impression with the audience, and was unanimously recalled. Miss Watts (who was thoroughly successful in Mr. Richards's sacred song, "As o'er the past"), Madlle. Angèle, Miss Annie Edmonds and Mr. Vernon Rigby were the other vocalists; and Mr. John Thomas, in addition to conducting the Welsh Choral Union, performed a harp solo with his accustomed effect. The vocal solos were most artistically accompanied by Mr. Henry Eyers.

THE concert of Mr. John Thomas, the eminent harpist, given at the residence of the Marquis of Downshire, on the 15th ult., was very fully attended. Mr. Thomas's performances were warmly and deservedly applauded, his refined style and facile execution being thoroughly appreciated in Alvars's grand "Fantasia," in a duet for harp and pianoforte, with Sir Julius Benedict, and in some light pieces of his own composition and arrangement. Solos were also given with much success by M. Van Waefelghen (viola) and Mr. W. G. Cusins (pianoforte). The vocalists were Miss Edith Wynne (who was deservedly encored in a song by the concert-giver, "An exile sighed alone," the harp accompaniment played by the composer), the Sisters Doria, Miss Annie Edmonds, Miss Watts, Mrs. Weldon, Miss Rebecca Jewell, Miss Angèle, Mr. A. Byron and Mr. Lewis Thomas. The accompanists were Sir Julius Benedict, M. Gounod and Mr. W. H. Thomas.

FAVOURABLE mention must be made of Miss Alice Ryall, who gave her first morning concert at the Hanover Square Rooms on the 10th ult., and displayed an excellent soprano voice and cultivated style in songs by Spohr, Mozart and Macfarren, in all of which she was warmly and deservedly applauded. The other vocalists were Miss Rebecca Jewell, Madlle. Drasil and Mr. Edward Lloyd; and the solo instrumentalists Mr. Walter Macfarren and Mr. J. Hallett Sheppard (pianoforte), Mr. Lazarus (clarinet), Mr. Pettit (violoncello) and Mr. Oscar Edwards (harmonium). Conductors, Mr. Walter Macfarren and Mr. Stephen Kemp.

MR. WALTER MACFARREN'S second concert, on the 20th May, included Sir W. Sterndale Bennett's Sonata Duo in A (op. 32) for pianoforte and violoncello, Beethoven's Sonata in C minor (op. 30), for pianoforte and violin, and Schumann's Quartet in E flat (op. 47) for pianoforte, violin, viola and violoncello, in all of which the artistic playing of the pianoforte part by the concert-giver was a conspicuous feature, and Herr Straus (violin), Mr. Burnett (viola) and Herr Daubert (violoncello), proved themselves most worthy coadjutors. From his own compositions Mr. Macfarren selected for performance his spirited and well written pianoforte duet "L'Appassionata" (in which he was ably joined by Mr. Stephen Kemp), a Nocturne, "Music on the Lake," a Romance, "Madeline," and his "First Polonaise," the last three pieces pleasing so much that he was recalled to the platform, by the unanimously expressed wish of the audience. Miss Marion Severn was highly successful in Henry Smart's dramatic song "The petrel's warning"; and in two sacred songs by Mr. Walter Macfarren—"O Lord, rebuke me not," and "O sing unto the Lord a new song"—Miss Rebecca Jewell achieved so marked a success that she was compelled to re-appear to acknowledge the prolonged applause, a compliment which was also awarded for her very refined rendering of "Rose softly blooming." At the third and last concert, on the 3rd ult., Mr. Walter Macfarren's Sonata in F major, for pianoforte and violin, was given with excellent effect by the composer and M. Sainton; and the programme also comprised Mozart's Quartet in G minor, for pianoforte, violin, viola and violoncello, and Mendelssohn's Trio in D minor, for pianoforte, violin and violoncello, the executants in these pieces being, besides the artists already mentioned, Mr. Burnett (viola) and Signor Pezze (violoncello). Mendelssohn's Duet "Allegro brillante" (op. 92) was well played by the concert-giver and his talented pupil, Miss Linda Scates, the effect being materially heightened by its performance on two pianofortes. In his own pieces, "Spinning song," "Golden slumbers" and the "Mountain stream," Mr. Macfarren elicited the warmest applause; and he was recalled most enthusiastically both at the conclusion of these compositions and of his Sonata. Miss Edith Wynne won two encores, one for a very graceful song by Miss Josephine Williams, called "The wild rosebud," and the other for Mr. Walter Macfarren's "Welcome

Song to Spring.

July 1, 1871.

Words by CHARLES SWAIN.*

PART SONG.

Music by FRANCESCO BERGER.

SEMI-CHORUS.

Allegro giusto.

TRIPLE. Spring! spring! beau-ti-ful spring! Hi-therward cometh like hope on the wing—

PIANO. ♩ = 152. The accompaniment is only intended to facilitate practice, and is not to be used at performance.

cres. Plea-sant-ly look-eth on streamlet and flood, Rais-eth a cho-rus of joy in the wood.

dim. Touch-eth the bud, and it bursts in-to bloom, Bid-deth the beau-ti-ful rise from the tomb,

ALTO. *dim.* Touch-eth the bud, and it bursts in-to bloom, Bid-deth the beau-ti-ful rise from the tomb,

TENOR. *dim.* Touch-eth the bud, and it bursts in-to bloom, Bid-deth the beau-ti-ful rise from the tomb,

BASS. *f* Touch-eth the bud, and it bursts in-to bloom, Bid-deth the beau-ti-ful rise from the tomb,

f Bid-deth the beau-ti-ful rise from the tomb,

cres. Bless-eth the heart like a heav'n-ly thing, Spring! spring! beau-ti-ful spring!

cres. Bless-eth the heart like a heav'n-ly thing, Beau-ti-ful, beau-ti-ful, beau-ti-ful spring!

cres. Bless-eth the heart like a heav'n-ly thing, Spring! spring! beau-ti-ful spring!

cres. Bless-eth the heart like a heav'n-ly thing, Beau-ti-ful, beau-ti-ful, beau-ti-ful spring!

cres. *f* *rit.* *ff*

* Printed by the Author's kind permission.

Spring! spring! beau-ti-ful spring! Hi-therward com-eth, like hope on the wing—
Spring! spring! beau-ti-ful spring! Hi-therward com-eth, like hope on the wing—
Spring! spring! beau-ti-ful spring! Hi-therward com-eth, like hope on the wing—
Spring! spring! beau-ti-ful spring! Hi-therward com-eth, like hope on the wing—

Plea-sant-ly looketh on streamlet and flood, Rais-eth a cho-rus of joy in the wood.
Plea-sant-ly looketh on streamlet and flood, Rais-eth a cho-rus of joy in the wood.
Plea-sant-ly looketh on streamlet and flood, Rais-eth a cho-rus of joy in the wood.
Plea-sant-ly looketh on streamlet and flood, Rais-eth a cho-rus of joy in the wood.
Plea-sant-ly looketh on streamlet and flood, Rais-eth a cho-rus of joy in the wood.

SEMI-CHORUS.
pp dolce.
Song sweet-ly sa-lu-teth the morn, The ro-bin a-waketh and sits on the thorn;
Song sweet-ly sa-lu-teth the morn, The ro-bin a-waketh and sits on the thorn;
Song sweet-ly sa-lu-teth the morn, The ro-bin a-waketh and sits on the thorn;
Song sweet-ly sa-lu-teth the morn, The ro-bin a-waketh and sits on the thorn;
Song sweet-ly sa-lu-teth the morn, The ro-bin a-waketh and sits on the thorn;

pp *cresc.* *p*
 Ti-mid-ly warbles, while yet in the east Twi-light from duty has not been re-leased;

pp *cresc.* *p*
 Ti-mid-ly warbles, while yet in the east Twi-light from duty has not been re-leased;

pp *cresc.* *p*
 Ti-mid-ly warbles, while yet in the east Twi-light from duty has not been re-leased;

pp *cresc.* *p*
 Ti-mid-ly warbles, while yet in the east Twi-light from duty has not been re-leased;

pp *p*
 Call-eth the lark that as-cend-eth on high, Greeting the sun in the depth of the sky,

f
 Call-eth the lark that as-cend-eth on high, Greeting the sun in the depth of the sky,

f
 Call-eth the lark that as-cend-eth on high, Greeting the sun in the depth of the sky,

f
 Call-eth the lark that as-cend-eth on high, Greeting the sun in the depth of the sky,

cresc. *f* *rit.* *ff*
 Tel-leth the black-bird and lin-net to sing, Welcome! welcome! welcome oh spring!

cresc. *f* *rit.* *ff*
 Tel-leth the black-bird and lin-net to sing, Welcome! welcome! welcome oh spring!

cresc. *f* *rit.* *ff*
 Tel-leth the black-bird and lin-net to sing, Welcome! welcome! welcome oh spring!

cresc. *f* *rit.* *ff*
 Tel-leth the black-bird and lin-net to sing, Welcome! welcome! welcome oh spring!

CHORUS.

Spring! spring! beau - ti - ful spring! Hi - therward cometh like hope on the wing,
 Spring! spring! beau - ti - ful spring! Hi - therward cometh like hope on the wing, ..
 Spring! spring! beau - ti - ful spring! Hi - therward cometh like hope on the wing,
 Spring! spring! beau - ti - ful spring! Hi - therward cometh like hope on the wing,

cresc.
 Plea - sant - ly look - eth on stream - let and flood, Rai - seth a cho - rus of joy in the
cresc.
 Plea - sant - ly look - eth on stream - let and flood, Rai - seth a cho - rus of joy in the
cresc.
 Plea - sant - ly look - eth on stream - let and flood, Rai - seth a cho - rus of joy in the
cresc.
 Plea - sant - ly look - eth on stream - let and flood, Rai - seth a cho - rus of joy in the

f wood. Spring! spring! beau - ti - ful spring! Spring! spring! beau - ti - ful spring!
f wood. Spring! spring! beau - ti - ful spring! Spring! spring! beau - ti - ful spring!
f wood. Spring! spring! beau - ti - ful spring! Spring! spring! beau - ti - ful spring!
f wood. Spring! spring! beau - ti - ful spring! Spring! spring! beau - ti - ful spring!

Spring,
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 known as a

Spring," a composition which has all the elements of popularity. A good word must also be said for Miss Alice Ryall, who was highly successful in her rendering of Spohr's Barcarolle, "By the silver beams of Luna." The vocal music was accompanied with much refined musical feeling by Mr. Stephen Kemp.

MR. W. CROWTHER ALWYN, of the Royal Academy of Music, gave a concert at St. James's Hall, on the 31st May, when he produced his new Mass, with full band and chorus, the principal parts being sustained by Madame Lemmens-Sherrington, Miss Rebecca Jewell, Mr. Frederick Walker and Mr. Lewis Thomas. It is always difficult for a young composer like Mr. Alwyn to estimate the success of an early work at precisely its just value; but if he have sufficient power to accept the audible marks of demonstration and the more subdued expressions of kindly sympathy which the performance of his Mass called forth as an incentive to earnest and renewed exertion, he may safely calculate on a brilliant future. There is so much bold and masterly thought throughout this work that it can scarcely be criticised as the composition of a student: the choral parts are clearly and solidly written; and even where crudities occur we can find but little fault which experience will not correct. The "Gloria" is excellent, and contains contrast which would do honour to composers who have already won a name in sacred music; and although perhaps redundantly scored in some parts, we could point to many of the choruses, especially that in the "Hosanna in excelsis," which are not only highly effective, but evince a knowledge of contrapuntal treatment creditable alike to the talent of Mr. Alwyn and the training of the institution in which he has been educated. As a specimen of a pure, religious and truly sympathetic setting of the words, we may instance the "Benedictus," a quartet for soli voices, exquisitely melodious, and harmonised with care and judgment, the "Hosanna" (to which we have already alluded) concluding the movement with much effect. Space will not allow us to enter more into detail on the many merits of this composition; but we may conclude by saying that Mr. Alwyn has a right to congratulate himself upon the result of his first public appeal; and, if he only remain true to himself and the art, he may securely calculate on the continued support and encouragement of those whose judgment has any solid value. During the progress of the Mass the applause was most enthusiastic, and at its conclusion the composer was called for and warmly greeted on his success. Mr. Alwyn afterwards played a MS. Capriccio of his own composition on the pianoforte with much effect, and several vocal pieces were successfully given. There was an excellent orchestra, conducted by Mr. A. Manna.

THE anniversary meeting of the Charity Children of the Metropolitan Schools was held under the dome of St. Paul's Cathedral on Thursday the 8th ult. The service was most impressively rendered throughout, the fresh voices of the children being heard to much advantage in the "Old Hundredth," in a portion of Handel's Anthem, "Zadock the Priest," and more especially in the Hallelujah Chorus, which produced a thrilling effect upon the listeners. The "Te Deum" and "Jubilate" (Goss in A major) were sung in a manner worthy of the music; and the Responses by Tallis, and Psalms of the day (given to Dr. Crotch's well known chant in C) were equally worthy of commendation. Mendelssohn's chorale "Sleepers wake" was also an interesting feature, the trumpet parts being magnificently played by Messrs. Harper, De Lacy, &c. Mr. Goss presided with his accustomed ability at the organ, assisted by Mr. George Cooper. Prayers were intoned by the Rev. W. J. Hall, M.A., and the Lessons were read by the Rev. W. S. Simpson, M.A.

MR. FREDERICK PENNA and Miss Kate Penna gave a concert at the Beethoven Rooms on the 31st May before a numerous audience. Miss Penna is already known as a vocalist of much talent; and on this occasion

she fully supported her reputation by her excellent singing of "Di piacer," and Bishop's "Tell me my heart." She also took part with Signor Caravoglia in Rossini's duet, "Dunque io son," and in several pieces of concerted music. Mr. Penna sang with much effect "It is enough" (from "Elijah") and Verdi's "Infelice," in both of which he was much applauded. Miss Penna also proved herself a graceful composer in a Serenade, "Look from thy lattice," which was well given by Mr. Trelawny Cobham. Besides the artists already mentioned the concert-givers were assisted by Madame Penna and Signor Tito Mattei (pianoforte), Herr Pollitzer and Mr. N. Mori (violin), Herr Goffrie (viola), Herr Lidel (violoncello), and Madame Calderon and Mrs. Osborne Williams, vocalists.

At the annual concert of Mr. Walter Bache a programme of conventional pieces is so little expected that no surprise is created when the selection does not include a single composition either of Beethoven, Mozart, or any other of the honoured names of those who have advanced the art to its present high position. The performance of Friday evening the 26th May, given at the Hanover Square Rooms, was no exception to the rule. Liszt's Pianoforte Concerto in E flat, and the same composer's "Les Préludes" (Poème symphonique d'après Lamartine) were the works in which the orchestra was engaged; and although we can scarcely believe that Mr. Bache converted any of his audience to the worship of the eccentric German composer, there can be no doubt that the performance was highly satisfactory to those who are already his disciples, and exceedingly interesting to those who heard the preaching of his musical doctrines for the first time. Mr. Bache's playing was thoroughly earnest and intellectual; and the applause with which he was received was most legitimately earned. Miss Clara Doria and Mr. Nordblom were the vocalists; and the conductors were Mr. Dannreuther and Mr. Walter Bache.

MRS. JOHN MACFARREN gave a concert at St. George's Hall on the afternoon of the 25th May, before a large and highly appreciative audience. Amongst the pianoforte solos given by the concert-giver were two Sketches of Sir Sterndale Bennett, "The Lake" and "The Fountain," Chopin's "Fantaisie-Impromptu," and Walter Macfarren's "Third Tarantella," and she was also heard to the utmost advantage in Beethoven's Trio in B flat (Op. 11) for pianoforte, clarinet and violoncello, in which she was ably assisted by Mr. Lazarus and Herr Daubert. The vocalists were Miss Edith Wynne, Miss Banks, Miss Julia Elton, Miss Marion Severn, Miss Jessie Royd, Signor Gardoni, Herr Reichardt and M. Jules Lefort. The accompanists were Herr W. Ganz, Mr. Walter Macfarren and Signor Randegger.

THE fourth concert of the Welsh Choral Union was given at the Concert Hall, Store Street, on the 29th May, before a large audience. The singing of the Welsh airs, harmonised by Mr. John Thomas, was so excellent that we can scarcely wonder at the enthusiasm with which they were received, nor indeed can it be doubted that if the choir progress as it has already done, a great future is before this Society. The preservation of national melodies is an object of the deepest interest; and with a leader so zealous and talented as Mr. John Thomas, the Welsh Choral Union may grow to an importance which perhaps was scarcely contemplated when the present unpretending series of concerts was commenced. To this end, however, a definite plan must be adhered to: there are plenty of choirs to sing Mendelssohn's "O hills, O vales of pleasure," but a body of vocalists specially trained to interpret Welsh music, and under the guidance of a Welshman, has a mission apart from this; and, if properly managed, may create a taste for the native melodies of Wales which cannot but be beneficial to the progress of art. The improvement in the choir during the short time it has been before the public is worthy of the highest commendation; the tone—especially of the female voices—is extremely good; and with a little more watchful

attention to the conductor's beat, a slight indecision, especially observable in starting after the pauses, will be at once corrected. It may be imagined that the audience was thoroughly delighted with the programme when we say that out of eighteen pieces, ten were encored. This mark of favour was accorded to the chorus, "A Boat song," a sacred song with chorus, "In the hour" (beautifully rendered by Miss Edith Wynne), a madrigal, "Ye little birds," and the "Cambrian War song" (spiritedly sung by Mr. Lewis Thomas)—all the composition of Mr. Brinley Richards, who has on every occasion proved himself an energetic upholder of the music of the Principality, and without whom no concert in aid of the cause would be complete. Encores were also awarded to Mr. John Thomas for his highly artistic performance of a grand Harp Study by Parish Alvars; to Miss Kate Roberts for her brilliant rendering of Benedict's Pianoforte piece, "Where the bee sucks," and to Miss Rebecca Jewell, Mr. Arthur Byron and Mr. Lewis Thomas for several solos, all of which were admirably sung. The choruses were conducted with much care and judgment by Mr. John Thomas; and Mrs. Henry Davies and Miss Waugh were able accompanists at the pianoforte.

MISS JOSEPHINE LAWRENCE gave a *Matinée Musicale* at the Hanover Square Rooms on the 30th May, when a programme well calculated to display the versatile talent of this clever pianist was provided. Besides joining Madame Arabella Goddard in Mendelssohn and Moscheles' duet for two pianofortes, on the Gipsy's March in "Preciosa," Miss Lawrence performed the pianoforte part in Haydn's Trio in G major, No 1, and the "Kreutzer Sonata" (with Herr Straus), evincing in every piece musical feeling and executive accuracy rarely to be found in one so young. She also played a Fugue by Handel, one of Mendelssohn's "Lieder ohne worte" and a Harpsichord lesson by Scarlatti, all of which were received with enthusiastic and well deserved applause, the latter being unanimously encored. The concert-giver was assisted by Herr Straus (violin) and Signor Pezze (violinocello); and the vocalists were Miss Galloway, Miss Alice Fairman, Madlle. Drasdil, Mr. Montem Smith and Mr. Robert Hilton. Signor Randegger was a most able accompanist.

MR. E. H. THORNE gave a morning concert at the Hanover Square Rooms on the 26th May, which was fully and fashionably attended. A very refined rendering of Beethoven's Sonata in E flat (Op. 7) and a brilliant performance of Thalberg's variations on "God save the Queen" and "Rule Britannia" amply asserted the concert-giver's claim to the highest rank as an intellectual and executive artist, and the applause with which he was greeted was spontaneous and well deserved. The other solo instrumentalists were Herr Louis Ries (violin) and M. Pague (violinocello). The singing of Miss Ida Thorne was a marked feature in the programme; and we have little doubt that her cordial reception with the audience will lead to a desire for her more frequent appearance in our London concert-rooms. The other vocalists were Miss Sydney, Miss Enriquez (who was encored in Sullivan's "Looking back"), Madlle. Carola and M. Jules Lefort. The concert was in every respect thoroughly successful.

ON Thursday evening, the 22nd ult., the West London Amateur Orchestral and Choral Society gave a concert at the Hanover Square Rooms. The programme comprised Mendelssohn's "Lobgesang," with Miss Laura Whitton, Miss Muir, and Mr. Stanton as soloists, who sang most artistically. The Pianoforte Concerto, in G minor, by the same composer, was well played by Miss Miles (amateur); and Handel's "Let the bright Seraphim," carefully rendered by Miss Maudsley (with Mr. Dearden's excellent trumpet *obbligato*), was encored, but not repeated. Selections from Bellini's "La Sonnambula," with Miss E. Muir, Miss Neale, Mr. Thomas, and Mr. Armstrong as principal vocalists, brought this most successful concert to a close. Great commendation must be extended to the band and chorus,

and also to Mr. W. Beavan, who conducted with his usual ability. The room was quite filled by a fashionable and appreciative audience.

MR. FREDERIC ARCHER gave a *Matinée Musicale* on the 29th May at St. George's Hall, assisted by Madlle. Claus (violin), M. Albert (violinocello) and a number of talented vocalists, including Madlle. Liebhart, Mrs. Archer, Miss Janet Haydon, Mr. George Perren, Mr. Harley Vinning, &c. The principal feature of the programme was the pianoforte playing of the concert-giver, the excellence of which was proved by his performance of a number of classical pieces, and some lighter compositions by Chopin, Stephen Heller, Ferdinand Hiller and others, in all of which he was received with warm and deserved applause. The conductors were Professor Mulder and Mr. C. J. Hargitt.

Rebites.

NOVELLO, EWER AND CO.

Oberon. An Opera, in Three Acts. Written by J. R. Planché. The music composed by Carl Maria Von Weber. Edited by Natalia Macfarren.

This carefully edited edition will be welcomed with pleasure by the admirers of Weber's melodious and fascinating opera, the many beauties of which, since its production on the Italian stage in England, have become almost universally known and appreciated. In an "Editor's note" we are told that the dramatic portions of the work are here made to agree with the version prepared for the Italian Opera by Mr. Planché, and it may also be mentioned that the interpolated pieces, from Weber's Opera "Euryanthe" (which were then introduced for the first time), are mentioned in footnotes as they occur. The aria "From boyhood trained" (based on the beautiful subject in the overture), now assigned to *Oberon*, was originally composed for the situation of "Oh, 'tis a glorious sight," and for the character of *Huon*, the latter having been written to satisfy Mr. Braham. The words of Mr. Planché are not only excellently fitted to the music, but so intrinsically good, that we almost regret to see them translated into feeble Italian. Fashion, however, ordains that by this method alone can operas gain admission into our great lyrical establishments; and all who desire to hear the works as the composers wrote them, therefore, must wait—and hope. Meantime, here we are presented with the most perfect edition of the opera with the English words, and an Italian translation sanctioned by the author.

Endymion. A Pastoral. The poem by Vincent Amcotts. The music by Edwin Aspa.

If the composer of this Pastoral has not attempted to advance to a high school of art, he has at least succeeded in producing a composition remarkable for tunefulness, refinement, and true musicianlike feeling. The Prelude, commencing with the conventional key-note pedal, well indicates the pastoral character of the work. The Allegro, in C major, is simple in the extreme, and introduces two pleasing subjects, both of which occur in the vocal part—the first in the Baritone air, No. 3, and the second in the Recit. and Chorus, No. 8. The opening chorus, including solos for Soprano, Mezzo-Soprano, and Tenor, is exceedingly effective, and contains just sufficient change of key to prevent monotony. Passing the Baritone air already alluded to, and a characteristic Hunting Chorus, we come to a well written Recitative and Air for Tenor, which has a placid and appropriate melody, with which the chorus is effectively combined. The Duet for Tenor and Baritone, which follows, has some good points, but appears to us hardly as spontaneous as the rest of the music. The flowing melody in $\frac{3}{4}$ rhythm, for Mezzo-soprano, leading to a Recitative and Chorus, is graceful and elegantly accompanied; and the entry of the chorus, in triple rhythm, at the conclusion

is an excellent point. The Recitative and Chorus for Soprano, which succeeds this, is based upon the melodious second subject in the instrumental Prelude; and in the *Musette*, for Contralto, which ends the first part, there is more character and originality than in any other number in the work. The second part commences with an Instrumental Introduction, "On the Mountain," intended to represent dance music at a distance, and after a short Recitative, the chorus, first heard afar off, and then gradually approaching, concludes the piece with much picturesque effect. A Baritone air, at the end of which a distant chorus is again heard, and an "Invocation," for the Tenor (which contains much clever writing, but scarcely sufficient dramatic colouring for the subject), leads to a pleasing chorus, "He sleeps, and the roses are sleeping beside him," the theme of which is excellently wedded to the words, although not strikingly original. A Scene, for the Soprano, is effectively written, and contains many good points in the accompaniment; but the vocal part, embracing two octaves, will somewhat tax the powers of an ordinary singer. The Duet for Soprano and Tenor, leading to the final chorus, is well written for the voices, and appropriately concludes a composition which, as we have already indicated, is not only sufficiently melodious to please a general audience, but so obviously the work of a musician that it will be accepted with favour by the more exacting critics. A good word must also be said for the *libretto*, which is well laid out for musical requirements throughout, and written with the fluency and graceful ease of an accomplished poet.

Festal March. Performed at the Marriage of H.R.H. The Princess Louise with the Marquis of Lorne. Composed by Sir George Elvey, Mus. D., Oxon.

This is a spirited and effective March; and, without offering any marked features of originality, is sufficiently interesting to take rank amongst the many drawing-room compositions of this character constantly issued by the music-shops. Its title suggests that it is not to be considered as a military work; and although "Wedding Marches" are dangerous subjects for composers after Mendelssohn to handle, we think that Sir George Elvey has been fairly successful in acquitting himself of a task which, considering his position as organist of St. George's Chapel, Windsor, was, we presume, not a self-imposed one.

Six Morceaux pour Violon et Pianoforte, par Charles James Toms.

ALTHOUGH, as will be seen by the title, there are six of these pieces, the second Book (containing Nos. 4, 5, and 6), only has been forwarded to us. They are all graceful, and evidently written by an artist who understands the capabilities of both instruments. No. 4, in A major, is based on a melodious subject, in $\frac{2}{4}$ rhythm, the pianoforte sustaining an important part throughout. Where the change into the tonic minor takes place, the detached chords in the accompaniment have a good effect against the flowing theme of the violin. No. 5, a Romance, in E major, opens with a placid melody, the sudden transition into C major, with a marked theme and bold pianoforte accompaniment, forming a good contrast with the quiet commencement. No. 6 is a spirited Tarantella, in E minor, which it should be remarked does not follow the plan adopted in nearly all the modern Tarantellas, of modulating into the tonic major. Mr. Toms is, we think, fairly entitled to commendation for getting most of his effects in a legitimate way; the manner in which the instruments are woven in together being throughout highly creditable. Although simple in construction, these compositions evince much musical feeling; and amateurs will find them acceptable little pieces for performance in the drawing-room.

Conte D'Enfant. Berceuse, pour le Piano.

Puck. Galop Brillant, pour le Piano.

Composées par Adolphe Schloesser.

THE first of these pieces is a tranquil Andante, in G

flat major, excellently descriptive of its title. It is so much the fashion to call such little sketches as these "Studies" that we almost wonder Herr Schloesser has not fallen in with the custom, especially seeing that no better exercise for *legato* playing with both hands could possibly be written. The magic "De Salon," however, should be added if this composition were ever published as an "Etude," for it will be quite as attractive in performance as useful in practice. The Galop is full of animation, and would make an excellent piece for public players with rapid fingers. The first theme is extremely spirited, and there is variety enough throughout to keep the attention alive. The *legato* subject in the Subdominant, after the double bar, forms a good contrast with the other portions of the piece, and the *coda*, with its brilliant octave passages, concludes the composition with much effect. We can scarcely doubt that this capital Galop will speedily make its way to popularity.

The Voices of the Bells. Song.

The Maiden and the Bird. Ballad.

Words from the German, by the Rev. J. G. Bailey, M.A. The music by Elaine.

THE simplicity of these songs almost disarms criticism; and indeed, although they do not startle by any novelty either in subject or treatment, they at least do not offend by grammatical inaccuracy. In the "Voices of the Bells" the semiquaver accompaniment at the commencement, which so often re-appears, becomes somewhat monotonous, but the subject which follows, in the Dominant, is graceful and melodious. The title of the second song suggests unfortunate recollections of a certain "Bird and the Maiden" by Spohr, and as Elaine's unpretending composition has no right to suffer by such a comparison, it would have been better to have called her ballad by another name. The theme is flowing and vocal, and there is no more "twittering" than we have been taught to expect in bird-songs.

The Rose and the Ring. A Romance. Words by J. F. Waller, L.L.D. Music by Charles Oberthür.

THERE is much dramatic feeling in this Romance, and a very evident desire to express the words with appropriate music throughout; but the changes of key are somewhat violent, and the effect of the song, as a continuous composition, is scarcely satisfactory. A transition from E major to C major, for instance, may be excellent where any corresponding variety of feeling takes place in the poetry; but why the words, "And he loved a maiden bright," should close in E, and the line, "Her hair was like the burnish'd gold," should commence in C, we are at a loss to understand. The change to $\frac{3}{4}$ rhythm is an effective point, and here the melody flows on smoothly enough. It may also be said that the harmonies are carefully written, and the accompaniments well considered. We like the pathetic conclusion, especially the enharmonic modulation on the chord of A flat minor.

CHAPPELL AND CO.

Bourrée, from the Second Sonata for the Violin, by J. S. Bach.

Sarabande, from the Sixth Sonata for the Violoncello, by J. S. Bach.

Gavotte, from the Sixth Sonata for the Violin, by J. S. Bach.

Transcribed for the Pianoforte by Berthold Tours.

AGAIN we have to thank Mr. Tours for doing his utmost towards spreading a knowledge of the works of Bach amongst amateurs. It is true that many music-lovers may have heard these compositions played by Herr Joachim and Signor Piatti at the Monday Popular Concerts; but in these excellent arrangements they have the power of re-producing them at the pianoforte, and consequently of discovering many beauties which before escaped them. The *Bourrée*, in B minor, is so light and elegant that it would unquestionably attract the majority

of listeners, even in that uncongenial atmosphere for good music—the drawing-room; and if there were a few amongst the company who preferred the trifling compositions of the day, it must be remembered that it is better to lead your hearers up to you than to play down to them. The Sarabande is scarcely, perhaps, quite so attractive in the theme, but like all Bach's writings, is highly interesting to the student. The Gavotte will perhaps be the most popular of the three works, from the extreme melodiousness of the subject, and the excessive variety in the treatment. As exercises both for the mind and fingers, these Transcriptions are invaluable; and teachers may well introduce them as studies, with the full assurance that few intelligent pupils will practise them long before they will begin to delight in them as pieces.

LAMBORN COOK AND CO.

For Rosabelle. Song. Composed by Arthur O'Leary.

WE select this song, so full of legendary romantic character, from a pile of vocal works with no character at all, in the hope that baritone singers may be led by our favourable notice of it to investigate its merits for themselves. By the simplest means the words are coloured in such perfect sympathy with the feeling of the poet as to lift the composition above the merely graceful effusions of the day. A quiet melody in F major, with an appropriately placid accompaniment, opens the song in the cell of the monk, and contrasts well with the more animated theme, which tells of the deeds of the valiant knight; the return to the original subject, at the commencement of the second verse, being highly dramatic. After the close in F, the short symphony leading to the phrase in D flat has an exceedingly fresh effect; and the lengthening out of the concluding line is happily descriptive of the leading idea of the little poem. Mr. O'Leary should give us more songs of this class, for he has poetical feeling, and throws his heart into his work.

If to thy heart I were as near. Song. The poetry by Motherwell. The music by Frederick Westlake.

A FLOWING subject in $\frac{3}{2}$ rhythm, with much point in the accompaniment throughout, shows that the composer of this song has no desire to make his name by falling into the beaten track. The change of key introduces a melodious theme, at the end of the first phrase of which an effective instance of the ninth on the dominant occurs. At the return of the leading melody we get a change in the character of the accompaniment, which gives much vitality to the voice part; and an excellent point is made where, whilst the singer holds the dominant for two bars, the subject is introduced in the accompaniment with new harmonies, which (presuming that the engraver has put the natural against the C, instead of the A, in the second bar) are unexceptionable. This is really a good song, and we conscientiously recommend it to vocalists who have got beyond the inane ballads of which the utmost that can be said is that they are harmless.

Over the Crystal Waters. Barcarolle, for Two Voices. The words written by J. L. L. The music composed by Henry James Noble.

AMATEURS will find this an attractive duet, as it has a flowing and agreeable melody, is well harmonised, and contains no vocal difficulties. The change from D major into F is somewhat violent, but when we are fairly in the key the subject sails on pleasantly enough, the effect being much aided by a graceful broken accompaniment of semiquavers, which would have been all the better executed by those young ladies who sing a great deal and play a little, if the composer had marked some of the leading fingers. The short solo for the first voice, afterwards joined by the second, and the lingering on the dominant harmony before the return to the original key, prove that Mr. Noble has well thought out the design of his composition; and, considering the patchy nature of many of the modern vocal pieces, this alone is a merit worth recording.

AUGENER AND CO.

The Hour of Rest. Song. The poetry by Eliza F. Morris. The music composed by Charles Henry Shepherd.

A TRANQUIL subject in accordance with the feeling of the poetry is all that we generally find even in the better class of what may be called "domestic songs"; but we have here in addition appropriate and well written harmonies, and an accompaniment neither weak nor obtrusive. The theme is extremely melodious; but although dedicated to Mr. Sims Reeves, we presume, from the compass, that it is not intended for a tenor. At the close of the song the final line is happily lengthened out, a good effect being gained by the voice commencing on the half bar, for the last two words, after the chord of the dominant seventh has been played.

King of the Sea. Words anon. The music by Fred. C. Atkinson, Mus. Bac., Cantab.

A GOOD bold song, which bass singers may make extremely effective. After a spirited symphony a well marked subject, in B flat major, expresses the words with remarkable fidelity; an energetic and unpretentious accompaniment enriching, without disturbing, the melody. There is a good point in the pianoforte part, to the phrase marked "con anima"; and the ascent of the voice an octave, to the words "I'm King of the Sea," gives much effect to the burden of the song. We do not like the \sharp in C minor, which follows the harmony of B flat, in the symphony, and we should have preferred the C sharp to have been written as a diminished 7th (D flat) in the chord which succeeds it; but these are of course matters of opinion.

BELL AND DALDY.

Aunt Judy's Song-Book for Children. By Alfred Scott Gatty.

THIS is a handsome little volume containing twenty-four songs, especially adapted to the minds and voices of young children. It should have been said on the title page that the music is by Mr. Gatty, as although he has written much of the poetry, some of the pieces are contributed by other authors. Many of the songs are extremely well suited for the purposes of musical illustration; such simple words, when allied with simple notes, lingering with irresistible power in the memory of juvenile vocalists. It is for this reason that we should be extremely careful what poetry we put before them; and, although we by no means insist that a moral lesson should be inculcated in every piece, we doubt whether, for instance, in the "Snow-man" it is good to teach children to ridicule "Uncle Ned's" gout, or to knock a hole in papa's new hat and then run and hide from the indignant mamma. We do not say that new hats are not spoiled by children, or that uncles have not the gout; but we question whether the making a good joke of these things should be part of the amusement recommended by their elders for a juvenile holiday in the garden. We have done however with preaching; and there is really much to commend in this collection of pieces. The words of "The Burial of the Linnet," "The Child's Good-night," "The Three Little Pigs," and "The Sparrow on the Tree," are excellent; and we can imagine the applause that would greet a rising nursery vocalist who, to show his intense desire to go to school, sings the following verse:—

"There's Harry returned with a prize,
And Jack with a bat and black eyes;
And I think that a boy of my size,
If he cannot take honours, should try."

The music throughout is exactly what it should be—simple, tuneful, well harmonised, and with accompaniments thoroughly within the reach of small hands. From the number, we may select for especial commendation "Robin, Robin," "Past eight o'clock," (which has a sleepy character in perfect sympathy with the words) "Papa, I am weary of home," "Above the Spire," and

"Christmas Voices," the last of which has a chorus at the end of each verse—a never-failing attraction to children. The book is well got up, and is dedicated by the author to some favourite "Little Hilda."

ASHDOWN AND PARRY.

Caprice alla Gigue, for the Pianoforte. By John Abram, Mus. Bac., Oxon.

A slow introduction ushers in a spirited subject in C minor, which is so well treated as to induce us to recommend this little piece both for practice and performance. The theme in the tonic major, after the double bar, has much character; and there is some good writing on pages 5 and 6. There is nothing perhaps especially striking in Mr. Abram's *Caprice*, but it is composed on a healthy plan, and does not depend upon mere "prettiness" for success.

C. LONSDALE.

A Dream of Spring. Solo, for Pianoforte. Composed by J. L. Ellerton, Esq.

A GRACEFUL trifle by a composer who has already earned honours in a higher department of the art. The piece opens with a melodious subject, "Andante Religioso," and contains a "Dance of Peasants," a "Dance of Fairies," and a spirited "Finale," all of which are excellently written and highly effective. The Peasant's dance has a merry theme, in which both hands are well employed; and the light subject, in staccato chords, given to the Fairies is extremely characteristic. Amateurs who desire that their "drawing-room" pieces should be good as well as pleasing ought at once to possess themselves of Mr. Ellerton's "Dream of Spring."

METZLER AND CO.

The Convolutus. Four-part song. Words by J. C. Cox. Music by Charles J. Frost.

MR. FROST has written an extremely melodious part-song, easy of execution without being tame, and expressive without being affected. To us it appears that the changes of key, commencing six bars before the double bar, are scarcely satisfactory, especially the close in C, which, after passing through F, sounds somewhat abrupt; but few persons might feel this as we do, and we mention our impression in a friendly spirit to the composer, as we would were we to converse with him on the subject. There can be little doubt that the song, if well sung, will prove highly effective with a general audience.

Original Correspondence.

TO THE EDITOR OF THE MUSICAL TIMES.

Sir,—Referring to the letter signed P. J., which appeared in your last issue, enquiring as to the methods pursued in obtaining the degrees of "Mus. Bac." and "Mus. Doc.," I beg to enclose an advertisement clipped from the *Daily Telegraph* of yesterday's date, which may possibly throw some light on the subject.

I am, Sir,

Your obedient Servant,

Ryding Hill, June 15, 1871.

A. W. C.

WANTED, a DEGREE, for either Mus. D. or Mus. Bac. (Foreign).—State lowest terms, with name of university, to . . .

TO THE EDITOR OF THE MUSICAL TIMES.

Sir,—I should be glad to know, through your paper, the best way to get information respecting the degrees of Bac. and Doc. of Music.

The way I and others have done is to write to the Professor of the University. 'Tis true a very courteous reply followed, but it must be a very long letter that can give every information as regards the subjects, standard, etc.,

required for the degree. Why is it that no prospectuses are sent you on application giving full details?

If you would kindly allow this to appear in your paper, perhaps some gentleman with the degree might enlighten myself as well as others in the same fix.

Yours truly,

June 7, 1871.

AMATEUR.

TO CORRESPONDENTS.

* * * *Notices of concerts, and other information supplied by our friends in the country, must be forwarded as early as possible after the occurrence; otherwise they cannot be inserted. Our correspondents must specifically denote the date of each concert, for without such date no notice can be taken of the performance.*

We beg to remind our correspondents that all notices of country concerts, whether written or extracted from newspapers, must be accompanied by the name and address of the person who sends them.

Our correspondents will greatly oblige by writing all names as clearly as possible, as we cannot be responsible for any mistakes that may occur.

We cannot undertake to return offered contributions; the authors, therefore, will do well to retain copies.

Notice is sent to all Subscribers whose payment (in advance) is exhausted. The paper will be discontinued where the Subscription is not renewed. We again remind those who are disappointed in obtaining back numbers that, although the music pages are always stereotyped, only a sufficient quantity of the rest of the paper is printed to supply the current sale.

C. HISLOP.—We believe that Mr. Hullah does not now conduct any public singing classes.

D. THOMAS.—The line through the small note denotes that it is not an appoggiatura but an acciaccatura, which instead of being at all diabolical upon, is rapidly passed over, the whole weight being given to the principal note. The second example is we think, incorrectly written. Such a sign usually means that the note to which it applies is to be divided into quavers, two lines expressing semiquavers &c.

Brief Summary of Country News.

We do not hold ourselves responsible for any opinions expressed in this Summary; as all the notices are either collated from the local papers, or supplied to us by occasional correspondents.

ADELAIDE, AUSTRALIA.—On Thursday evening, the 2nd March, during the interval of the rehearsal of the Philharmonic Society, an address was presented to Mr. E. Spiller, the conductor, with a baton of beautiful and elaborate workmanship. The handle is formed of black ebony, and ornamented with fern leaves wrought in colonial gold. The shaft or blade is of polished sterling silver, elegantly chased, and bearing the following inscription:—"Presented to Mr. E. Spiller by the members of the Adelaide Philharmonic Society, February, 1871." It has been manufactured by Mr. H. Steiner, of Rundle Street. Mr. Leader, in presenting the testimonial, paid a well deserved tribute to the successful exertions of Mr. Spiller in connection with the Society, and mentioned, as an instance, that "he had written with his own hand 700 pages of music." Mr. Spiller made a suitable reply, and concluded by expressing a hope that the Society might maintain its present position, and continue to flourish for many years to come.

ASHFORD, KENT.—The Choir Benevolent Fund Festival at Ashford, on the 1st ult., was the first in connection with this institution held in a parish church, and one of the most successful in a monetary sense, upwards of £74 being the profits realized. The choir consisted of forty voices, selected from the Chapel Royal, St. George's (Windsor), Westminster Abbey, St. Paul's, Canterbury Cathedral, and Eton College. Mr. Legge, organist of St. Mary's Church, was accompanist, and performed his duties admirably, Mr. Shoubridge acting as conductor. The features of the meeting were a morning service at St. Mary's Church, a public luncheon, and an evening concert in the Corn Exchange. At the morning service, the Confession, *Te Deum*, &c., were sung to Tallis's music, and the "Te Deum" and "Jubilate," to Cooke, in G. The anthems were—"God is our hope" (Greene), "My God, my God" (Mendelssohn), "O give thanks" (Parcell), "Hear my prayer" (Mendelssohn), (solo, G. Martin Coward), and "Praise the Lord, O my soul" (Goss). The introductory voluntary was extempore, by Mr. Legge, and that at the conclusion, "Deus Tibi" (Mozart). The performance at the service was worthy of all praise, and the new organ was finely played by Mr. Legge. The programme of the concert included some of the most admired productions of English masters, all of which were thoroughly appreciated by the audience. Dr. Wilk and Mr. Legge rendered efficient service as accompanists. There was a very large and aristocratic attendance at both the service and the concert.

BEDFORD.—The second concert of the fifth season was held on the 6th ult. at the Bedford Rooms, before a large audience. The first part of the programme was devoted to Mendelssohn's *First Walpurgis Night*, which was given with much effect throughout the choruses, especially "Disperse, ye gallant men," being sung with commendable precision. The principal feature in the second

part was the performance of Beethoven's Trio, in E flat, for piano-forte (Mr. P. H. Diemer), violin (Mr. Folke), and violoncello (Mr. Gough), every movement of which was so well rendered as to elicit enthusiastic applause. Several vocal pieces were successfully given; and the concert was brought to a close with the March and Chorus from the *Ruins of Athens*.

BRADFORD.—The choirs of the various churches in Bradford recently held their united festival in the Parish Church. About 1400 tickets had been issued to the public, and although the church was apparently quite full at seven o'clock, numbers continued to enter for half an hour longer, until every seat that could be provided and all the standing room available were occupied. The choristers entered the church by the grand porch, and marched up the centre aisle singing the processional hymn, "Brief life is here our portion." The procession was closed by a number of the local clergy. The prayers were beautifully intoned by the Rev. W. Dyson, curate of the Parish Church, and the responses were effectively given. The Psalms for the day (Ps. xliii., xlv.) were sung to chants by Harcourt and Harris, and the "Cantata Domino" and "Deus Misereatur" to compositions of considerable merit by Mr. Swaine, the organist. Mendelssohn's anthem, "Judge me, O God," was given at the conclusion of the prayers with fine effect. The hymn before the sermon, "O Lord, how joyful 'tis to see," was sung to "Intercession," and was joined in heartily by the congregation. An appropriate sermon was preached by the Right Rev. Bishop Ryan, from the word "Hallelujah." This was followed by the Old Hundredth Psalm; and at the end of the service Clark Whitfield's well-known anthem, "In Jewry is God known," was given. The choir left the church singing the recessional hymn, "There is a blessed home." The arrangements were under the superintendence of Mr. A. R. Swaine, organist and choir-master of the Parish Church, who presided at the organ, assisted by Mr. A. Swaine, organist of Bingley Parish Church.

BRIDGEWATER.—An organ chamber having been built on the north side of St. John's Chancel, and the organ considerably enlarged and improved, at a cost of about £250, opening services took place on Thursday, the 25th May. The preacher in the morning was the Rev. Prebendary Clark, vicar of St. Mary's, Taunton; and in the evening, the Rev. Prebendary Buller, vicar of Over-Stowey, and rural Dean. Great credit is due to the new organist, Mr. William C. Dyer, for the manner in which the choir rendered the psalms and a full service. The tone and appearance of the organ were greatly admired. The front is very handsome, being coloured blue and gold. Messrs. Bryceson and Sons, of London, were entrusted with the improvements of the instrument which have been so satisfactorily carried out.

DONCASTER.—The Doncaster Choral Union held its eighth annual festival in the Parish Church on Thursday, the 1st ult. There were thirty-five choirs present, the number of singers being 628, of whom 277 were surplused. The chants in the morning service were Gregorian, and in the evening Anglican. The "Te Deum," sung to the Ambrosian melody, was exceedingly effective, the purity of tone and correctness of intonation (especially in the verses for trebles only), showing a great improvement on former festivals. The "Magnificat" was set to two single chants, the Doncaster choir singing one in harmony in certain verses, and the great choir singing the other in unison, the effect of which was exceedingly good. An important feature of the evening service was the anthems, "How lovely are the messengers," from *St. Paul*, which was sung with the greatest care and precision. The hymns were, as usual, from both ancient and modern sources (including two composed for the festival by the Rev. H. F. Sheppard), and were magnificently rendered. The prayers were intoned by the Rev. H. F. Sheppard, the precentor to the Union, and the lessons were read by the Rev. Francis Pigou, vicar, and the Rev. F. F. Lambert. The morning sermon was preached by the Rev. Dr. Gatty, sub-dean of York, and the evening sermon by the Rev. R. J. Banks, vicar of Womersley. J. Rogers, Esq., presided at the fine organ with his usual skill and taste, and the festival was conducted by Mr. J. H. Eyre, the organising choir-master. The church was crowded, and the collections amounted to £43 1s. 8d.

GREAT YARMOUTH.—The concert of the Great Yarmouth Musical Society on Tuesday, the 23rd May, was unquestionably the best ever given by this Association. The Oratorio selected for performance was Handel's *Judas Maccabæus*, the principal parts in which were sustained by the Sisters Doria, Mr. G. F. Carter (of the Westminster Abbey choir), and Mr. W. N. Smith (of the Norwich Cathedral choir), the work being under the able conductorship of Mr. H. Stonex, organist of the Parish Church of St. Nicholas, Yarmouth. All the solos were exceedingly well rendered. "Pious orgies" and "O Liberty," by Madlle. Clara Doria, and "Arm, arm, ye brave," by Mr. W. N. Smith, especially, producing a marked effect upon the audience. The singing of the choruses exhibited the result of careful rehearsal and studious training on the part of the indefatigable conductor, Mr. Stonex. "Hear us, O Lord," being particularly worthy of commendation both for management of tone and precision. There was a very large audience.

HALIFAX.—On Whit Tuesday, the eighth commemoration of the Sunday School Jubilee took place in the Halifax Piece Hall, with brilliant success. At ten o'clock the various schools entered the Hall, each accompanied by a band. The singing was exceedingly good, especially in the hymns composed for the occasion by Mr. Dean and Mr. T. Wadsworth, both of which are spoken of by the local press in the highest terms. "The Heavens are telling," the "Hallelujah," and the National Anthem were also sung with admirable effect, and received the most enthusiastic

applause. Mr. Dean conducted with much precision and judgment. The whole of the music (tunes and choruses) was specially arranged for the band in sixteen instrumental parts, by Mr. T. Wadsworth. The scholars' copy of the Hallelujah Chorus and all the drum accompaniments were by Mr. Dean.

HARROW.—On Tuesday, the 30th May, the Annual Fancy Sale for the benefit of the Industrial Home of Girls, 125, Sloane Street, London, was held in the National Schools. The number of visitors was largely increased in the evening, in consequence of Dr. Vellère's band of young pupils performing an excellent selection of pieces during the sale. The doctor's eldest son, Sydney Horace, played, with much success, "O ruddier than the cherry," on the euphonium, and the cornet solos in two pieces, arranged by Dr. Vellère, were also admirably rendered by H. C. Crapp. Harrow is largely indebted to the exertions of the doctor; for on many occasions his efficient little band has aided the cause of charity by performing in public; and it is but fair to add that his young pupils appear to have as much pleasure in contributing their talents towards the good cause as their tutor has in preparing them for it. The English and Continental College at Harrow, of which Dr. Vellère is Principal, is not a musical academy; but the doctor claims to have introduced a system of tuition, by which boys, having no previous knowledge of the art, are enabled to play easy tunes after a very few lessons.

HEREFORD.—On Thursday evening, the 25th May, a miscellaneous concert was given at the Shire Hall, by the Cathedral choir, assisted by the Choral Society, for the benefit of Mr. R. Bradley, who has left the city for an engagement at his native place in Yorkshire. Mr. Bradley has been one of the principal bass singers in the Cathedral choir for fifteen years, and during that time has gained the esteem of all with whom he came in contact. Several choral pieces were included in the selection, amongst which may be mentioned Miss Agnes Zimmermann's part-song, "To daffodils," which was a novelty here, and produced a marked effect with the audience. Mrs. Sicklemore made an excellent *débüt*, in a song by F. Clay, "She wandered down the mountain side," receiving the most encouraging and well-deserved applause. Miss L. Broad was also highly successful in Wallace's Cradle song, "Sweet and low," which, as well as Mrs. Sicklemore's song, was enthusiastically re-demanded. The Revs. W. D. V. Duncombe, A. Robinson, T. M. Everett, Taylor, and G. M. Custance contributed solos with admirable effect, and elicited the warmest marks of approbation. A solo on the concertina was excellently played by Mr. Bezant, and the instrumentalists of the Choral Society performed the opening overture to each part. The members of the Hereford Choral Society gave their Midsummer concert in the Shire Hall, on Wednesday, the 14th ult., under the conductorship of Mr. Townshend Smith. There was a fashionable audience, and in the front division not an empty stall was to be seen. The programme consisted of part-songs, songs, and instrumental music. The vocal soloists were Mrs. F. Bodenham, Miss L. Broad, Mr. Swire, and the Revs. A. Robinson and W. D. V. Duncombe. Instrumental solos were performed by Mr. G. Davis (violin) and Mr. Albert Jones (cornet). All the part-songs were very creditably rendered. Miss L. Broad sang her solo with much expression, and Mrs. Bodenham was enclosed in both her songs. Mr. Swire and the Revs. Duncombe and Robinson were also highly successful, their songs being re-demanded. The instrumental solos were very well played, and Mr. Davies (who is quite young) bids fair to be a first-class violinist. Upon the whole the concert was a success.

HONLEY.—The annual festival in connection with St. Mary's Church took place on the 28th May. The Psalms were chanted to two single chants—one by Cooper in E, and the other by Barnby in E. The anthem was "I was glad when they said unto me" (Sir George Elvey). The music was effectively rendered by the choir, which was augmented for the occasion to upwards of 90 voices. Mr. J. C. Beaumont displayed considerable skill and judgment as organist.

LEEDS.—The last Organ Recital for the season took place at the Town Hall, on the 13th ult. The programme included Handel's Organ Concerto, No. 2 (B flat); a selection from Beethoven's sonata in E flat, op. 7; a Fantasia in the form of an offertory (C major), by Berthold Tours; and a first performance of a Romanza by Gounod in C minor. The selection was beautifully played throughout, and there was an appreciative audience. Since August last Dr. Spark has introduced at these interesting Recitals a large number of classical works; and by the excellence of his performance, and the variety of the selection, has succeeded in fully establishing these entertainments in public favour.

LIVERPOOL.—The thirty-fifth open rehearsal of the Societa Armonica, of which Mr. Armstrong is the conductor, and Mr. Lawson the leader, took place at the Institute, Mount Street, on Saturday evening, the 10th ult. The programme consisted of selections from Auber, Mozart, Haydn, Donizetti, Bishop, &c. A Kyrie, by Mozart, was creditably given by the chorus, the full orchestral accompaniment adding much to the effect. Miss Monkhouse, in the air "Gratias Agimus" (Guglielmi), with the clarinet *obbligato*, by Mr. Haddrell, and accompaniment of string and wind instruments, was rapturously encored. The singing of the choruses, "Merry boys, away," "Now tramp," and "The gipsy tent," was characterised by much vigour and precision, and Mr. Thomas Foulkes was highly successful in his rendering of the aria, "Fin poco" (Donizetti). Haydn's Symphony in D, No. 7, and the Overtures to *Bacchante* (Generali) and *Masaniello* (Auber), were well played by the band.

LYMINGTON.—On Tuesday evening, the 20th ult., the Philharmonic Society gave an excellent concert in the Assembly Rooms, before a large and fashionable audience. Before the commencement of the performance, Mrs. Warren Peacocke (of Efford House) stepped forward, and on behalf of Lord George Gordon Lennox presented Mr. Kiltz with a very handsome ivory *baton*, to mark the sense entertained by his lordship, and the other ladies and gentlemen, of Mr. Kiltz's musical abilities, as well as an acknowledgment of his exertions as conductor and director of this society. Mr. Kiltz replied in a few words, which were received with a hearty round of applause, and other most gratifying compliments from all present on the platform. The programme was well selected, and contained amongst the instrumental pieces Mozart's *Sonata in A major*, for pianoforte and violin (excellently played by Mr. Morant and Mr. C. Fletcher); Beethoven's *Septett*, arranged by Holst, for pianoforte, harp, violin, concertina and violoncello, (the executants being Mrs. Warren Peacocke, Mrs. Deschamps de la Tour, Messrs. Morant, Fletcher, Conway and Parkinson); a solo on the violin by Mr. Charles Fletcher, composed for and dedicated to him by Mrs. Deschamps de la Tour; and the "Toy Symphony" of Haydn. Vocal solos were given with much success by Mrs. Deschamps de la Tour and the Rev. Ernest Williams. Mrs. Brown's pianoforte performances were also an important feature in the concert, and her accompaniments to some of the vocal music were much admired. The concert was in every respect a decided success.—We have much pleasure in stating that Mrs. S. St. Barbe has lately presented Mr. R. A. Kiltz, Organist and Choirmaster of the church choir, with a valuable set of silver tea service, in recognition of his important services in connection with the recent assembly of the choir in the neighbourhood at Beaulieu.

MELBOURNE.—The prospectus of the Philharmonic Society for the present season proves that the committee is resolved to carry out the objects of the association with the most praiseworthy energy. The band and chorus is announced to consist of 300 performers; and the works promised to the subscribers are Mendelssohn's *Elijah* and *Hymn of Praise*, Haydn's *Seasons*, Spohr's *Last Judgment*, and Handel's *Messiah* and *Israel in Egypt*.

NEWARK.—The annual meeting of the Nottingham Choral Union was held, by the kind permission of the vicar, for the first time in the Parish Church, on Tuesday, the 23rd May, when 580 singers took part in the services. The processional hymns, "Rejoice, ye pure in heart," to a tune by Mr. W. H. Monk, and "We march to victory," to a tune by Mr. G. F. Cobb, were sung with a precision not attained at any previous meeting. The *Venite* and *Psalm*s were chanted with great vigour and effect, as was also the *Benedictus*, all being set to Gregorian melodies. The Ambrosian *Te Deum* had evidently been practised too slowly, but Mr. Reay tried his utmost to remedy the defect. The chorale from Mendelssohn's *Hymn of Praise* was, on the whole, well sung; and the hymn, "Jesu dulcis memoria," was, perhaps, the most successful thing of the morning, the organ accompaniments of the unison verses being treated in a novel and highly effective manner by Mr. Reay. The Communion music was from the service in F, by Dr. Dykes, the *Agnus* of Sir F. Osseley's anthem, "It came even to pass," was most effectively given, the quartet for principal voices being admirably sung by members of the Newark choir. The great success of this meeting was mainly due to the able handling of the magnificent organ by Mr. Reay, and the unmistakable manner in which he marked the time of the different pieces. Before and after the services, the organist performed a selection of *Fugues* and *Voluntaries* by Bach, Smart, Wely, and other composers for the instrument. We must not omit to state that the morning and evening services were intoned with great precision and effect by the Rev. F. R. Smith, of Southwell, and the Hon. and Rev. C. J. Willoughby, rector of Wollaton. The sermons were preached, in the morning by the Rev. Erskine Clarke, of Derby, and in the afternoon by the Dean of York.

RAMSGATE.—On Monday, the 19th ult., the pupils of Chatham House School presented Mr. J. F. Thorne, Organist of St. Mary's Church, on the occasion of his retirement from the post of music master to the school, which he has held for the last ten years, with a very handsome silver claret jug, with a suitable inscription engraved upon it, accompanied by a letter, numerously signed, expressive of their esteem and appreciation of his long and faithful services. In losing Mr. Thorne the pupils felt that they were parting from one who had ever striven with the utmost zeal and ability to do them justice and to ensure their progress; and they were naturally anxious to show their gratitude and testify their great regret at his loss.

ROCK FERRY.—The eighth annual festival of the Wirral Church Choir Association was held on the 14th ult. at St. Peter's Church. The Association numbers eighteen choirs, of which sixteen were represented. The choirmaster, Mr. Pickering, has been for some time unceasing in his endeavours to train the several choirs for this occasion, and the result was that the music was, on the whole, most satisfactorily given. All the chants were Anglican, and the "Te Deum" was by Sullivan. There was no anthem in the morning service, the hymn "How long, O Lord, our Saviour," being substituted for it. For the Introit was sung the hymn, "Lord, when before Thy throne we meet," to a tune by Barnby, all the voices singing the melody. At the afternoon service the chants were—for the *Psalm*s for the day, by Sir G. Elvey and the Rev. W. H. Havergal; for the *Magnificat*, by Barnby; and for the *Nunc Dimittis*, by Dr. R. P. Stewart. The anthem, which was admirably rendered, was Goss's "O, taste and see." Mr. Pickering

conducted, and the accompaniments were excellently played by the organist, Mr. W. R. Pemberton.

SOUTHAM.—The annual festival of the Southam District Choral Association was held at the Parish Church of St. James, Southam, on Thursday, the 25th May. The choirs of Southam, Long Hedington, Stockton, Farnborough, Ovon-Dasset, Offchurch, and Hunningham (numbering 131 voices), taking part in the service, which was intoned by the Rev. Digby Coates Pready. Mr. Hardacre, the choirmaster to the Association, had taken great pains in training the choirs, the result being that the performance was very creditable to all concerned. The organ was well played by Mr. Barkshire, of Southam, the voluntaries "Fac ut Portem," from a *Stabat Mater*, and the March from *Polycarp*, being both exceedingly well rendered.

STOCKPORT.—On the 22nd May a concert was given at the Hazel Grove Mechanics' Institution, in aid of the building fund, before a numerous audience. The programme consisted of an excellent selection of glees, songs, duets, &c., all of which were admirably rendered. Solos were given with much success by Misses Bramhall, Burton, Dickie, Lambert, Lee, Sumner; Messrs. Rubery, Greenhalgh, Haworth, and Gaskill. At the close of the concert Mr. J. Norbury, Chairman of the Directors, proposed a vote of thanks to Mr. H. Collier, Mr. Dickie, and the ladies and gentlemen of the choir for their valuable and gratuitous services.

TRURO.—The festivities connected with the second meeting of the Royal Cornwall Agricultural Society were brought to a close on the 15th ult., with a concert of sacred and secular music. The vocalists were Mesdames Horne and Poole, Messrs. Rogers and Lander. The choruses in the sacred part were given with admirable precision and effect by the members of the Truro Oratorio Society. Mr. G. Hele conducted with much energy; his brother, Mr. John Hele, Mus. Bac. Oxon., was the organist; and pianoforte accompaniments were given by Mrs. Carter, Mr. Trembath, and Mr. J. Hele. The programme comprised music of the highest character and of interesting variety. The audience was a brilliant one, the concert-hall being crowded in every part.

WELLS.—On Saturday, the 10th ult., Mr. Lavington, organist of Wells Cathedral, was presented with the following musical works, handsomely bound: Mendelssohn's *Elijah* and *St. Paul*, Sebastian Bach's *Passion-Music* and "Organ Studies," 2 vols. Also an address inscribed on vellum with the names of the subscribers (in number 276), and with a purse containing about £250, as a mark of respect and esteem, from a number of his friends. Mr. Lavington, in gratefully accepting the gift, begged the committee to take any means in their power to convey to the subscribers his deep sense of their kindness; and the assurance that it will ever be a source of heartfelt pleasure to him to know that in his long professional connection with Wells and its Cathedral, his character has been so kindly appreciated.

ORGAN APPOINTMENTS.—Mr. Roland Rogers, Mus. Bac. Oxon., to Bangor Cathedral.—Mr. H. V. Lewis (R.A.M.), Organist and Choirmaster, to Christ Church, Forest Hill.

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